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Vol. 6.

No. 5.

KUNKEL'S

# MUSICAL REVIEW.

MARCH, 1883.

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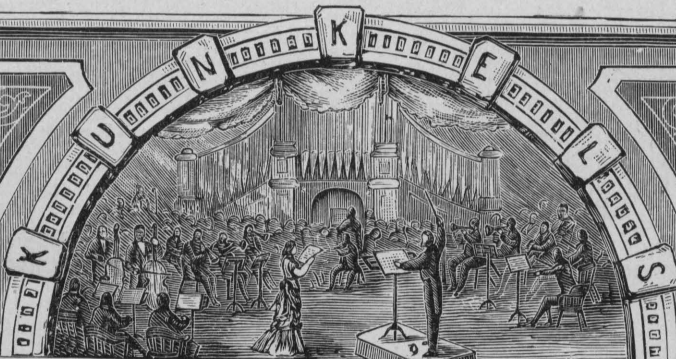
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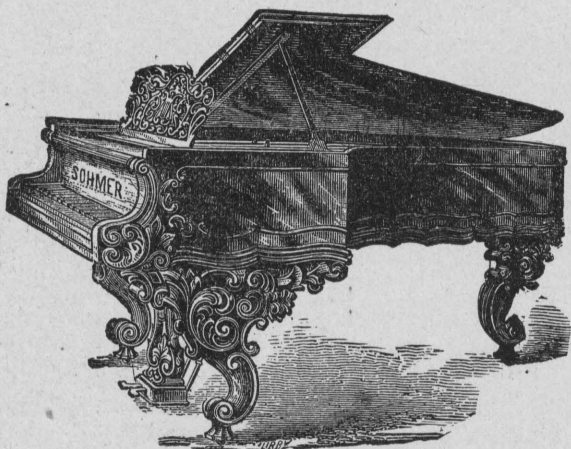
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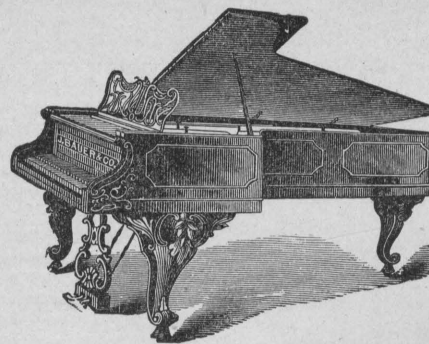
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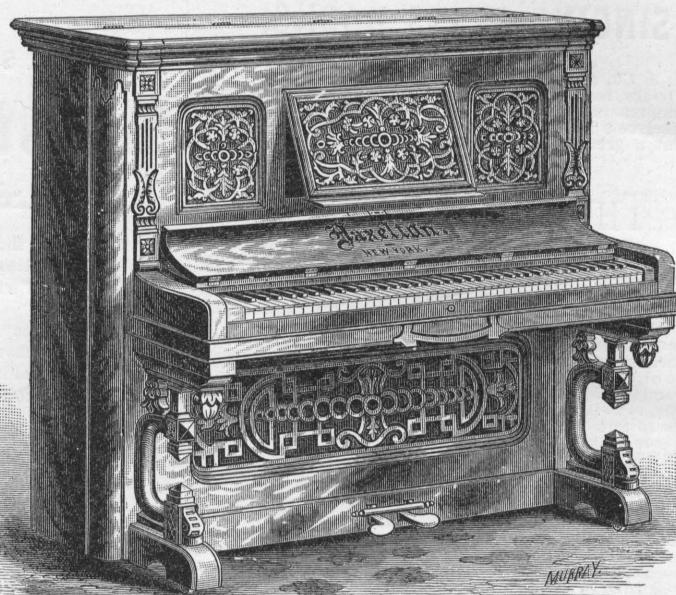
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# MUSICIAN'S REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VI.

MARCH, 1883.

No. 5

## GIUSEPPE DEL PUENTE.

**I**F Adelina Patti, a native of Madrid, can claim to be an American, because when a helpless babe she was brought to this country by her parents, Signor Del Puente, a native of Naples, could, were he so inclined, lay claim to the same proud distinction for having, in the year of our Lord 1845, selected Washington's birthday for his own. The name of Del Puente is one that is not unknown in Spanish annals, and it is the blood of the Spanish Del Puente which courses through the veins of the subject of our sketch, who, by birth, is Marquis de Murcia.

He was but a boy when he entered the conservatory of Naples as a student of the violoncello. His voice, however, soon gave signs of such promise that he abandoned instrumental music for song, having for masters Guercia and Scafato. After studying under these masters from the age of fourteen to the age of seventeen, his young soul was fired by the deeds of valor of Garibaldi as well as by his patriotism and the artist's natural love of liberty, and he ran away from the conservatory, donned the knapsack and became one of Garibaldi's band of braves. At the end of a year, however, he returned to his *Alma Mater*, where he continued his studies for some two years longer.

As a singer, Signor Del Puente has a history which is probably unique. From the age of fourteen to that of seventeen, he had a pure soprano voice, and was the *prima donna* of the little theatre connected with the conservatory of which he was a student. After his return from the army, his voice had changed to a rich tenor and a tenor he expected to remain; such however was not his fate, for another change occurred and he became a basso and was hoping that he might ere long rival Lablache, when his voice again took an upward climb, and he became a barytone. "I sincerely hope" said he to us, with a touch of drollery, "that my voice will not now change to a contralto!" Of this, or any other change, there is little danger now, we think, for it is now twelve years since he made his *début* as a baritone at Jassi, in Wallachia, at the same time that Campanini made his *début* as a tenor. From that time to this, his career has been one of rapid advance, until now he is one of the celebrities of the operatic stage.

After his successful *début* at Jassi, he was in demand in the most famous theatres of Europe and appeared successively at La Scala, Milan, at the Apollo di Roma (the largest opera house in Rome),

in Seville, Spain, then throughout the United States with Strakosch, from 1873 to 1875. From that time until this season, he has been under engagement to Col. Mapleson, and has played both in England and the United States, ever growing in popular favor. This season he is a member of the Nilsson Concert Troupe, and has shown that he is at least as great in concert as in opera. He has an engagement with Col. Mapleson for next winter's opera season in New York, after which he goes to Covent Garden, London, with manager Gye.



GIUSEPPE DEL PUENTE.

Signor Del Puente's *répertoire* is a very varied and extensive one, embracing as it does fifty-two different operas. The operas of his predilection are, however, "Don Giovanni," "Rigoletto," "Il Barbiere," "Carmen," "Flauto Magico" and "Ernani." Many remember his excellent work as Mephisto in "Faust," when he was here with Strakosch, but he has ceased playing it, the part taxing the voice to such an extent as to endanger it. His voice is a full, round barytone of very musical quality; his stage presence is excellent, and his dramatic abilities are of a high order. His appearance in private is that of a gentleman, as

he affects none of the oddities which mark so many public singers. The excellent portrait we give of him on this page, and which was drawn and engraved expressly for the REVIEW, gives a correct idea of his personal appearance.

He has been the recipient of many marks of distinction from learned societies, has frequently sung at the English Court as well as for Queen Victoria and other European rulers, and his friends speak with pride of many a medal and decoration which he is too modest to exhibit; these medals embrace not only testimonials to his artistic abilities but also to his charitable impulses and actions.

Our readers are indebted to the kindness of Mr. Del Puente for the pretty ballad "Believe Me," which appears in this number and which was written expressly for him by the well-known Italian composer Marengo. This is one of Mr. Del Puente's favorite concert numbers, and, with the addition of the English and German translations made expressly for our readers, it should become a very popular song, even in the hands of singers less skilled than the famous barytone to whom it is dedicated.

"ONE of the curiosities of musical Berlin, says the *Allgemeine Deutsche Musik Zeitung*, is the 'Music-Bourse.' Any one requiring the services of musicians, from an entire orchestra down to a pianoforte player, will have his written or personal application immediately attended to here. The Bourse is held daily, between eleven and one, at Domack's Restaurant, where the disciples of Polyhymnia assemble in their hundreds and where, thanks to the sagacity of mine host, the beer glasses are of the largest to be found in Berlin. This Bourse is, however, a strictly organized institution, having been founded in 1869 by the Berlin *Musiker-Verein*, with proper statutes which are being carried out by a committee of management. The latter distributes the orders as they

are received, and sees that the existing normal tariff is adhered to, it being a peculiarity of this tariff that it contains only the minimum charges below which none of the members are permitted to play. On the other hand, whenever there is a brisk demand in the market they may take advantage of it. Thus, playing at a dance is charged for on holy days M.9 for each musician, on Sunday, M.7.50, on week days, M.6 as the minimum; high ministerial and ambassadorial balls are tariffed M.9 each player for four hours, with M.1.50 for each additional hour; rehearsals, M.3, table music, M.5. The *Verein* commands the best execution.



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**P**ERFECTION of vocalization is perhaps inconsistent with the highest attainable excellence of singing. To sing with true feeling is to sing well, but deep and genuine feeling always causes some loss of control over merely muscular movements, and must have a tendency to mar what consists merely in technique. Rubinstein, the giant of modern pianists, gets so carried away with the compositions he interprets that he frequently strikes a wrong note—in other words is deficient in the mechanical part of his work, while von Bülow, intellectual and cold, is always correct, purchasing his correctness, however, at the cost of the higher forms of expression. Among singers, Patti is the female von Bülow of the voice, coldly perfect, never grandly inspired. She has perhaps a right to the title of the greatest soprano vocalist of the age, but it would be an insult to the art of song to say, that her elegant but soulless style is the perfection of singing.

## ART AND REPUBLICANISM.

**N**OW and then we are amused or provoked (according to the temper in which we happen to be when we read the articles) by communications printed in some of our exchanges, and advocating government subsidies to music schools and opera houses. If we are to believe the writers of these articles, music will never make much progress among us until "the government" takes it in hand. There is a refreshing vagueness about what they call "the government." They do not say whether they mean the national government, the government of the individual states, or the city governments. Indeed, they probably do not care. What to them are questions of constitutional law? Cannot the constitution be changed? Music is a good thing, therefore it ought to be supported. It does not receive at the hands of the public that support which they think it deserves, therefore that vague entity which all impractical visionaries make responsible for existing evils, and would make their associate in the righting of all supposed wrongs: "the government," must put its supposed omnipotent hand into its supposed inexhaustible coffer, and come to the rescue of music, in its supposed hour of need.

But (Alas for the scheme of those would-be saviors of music in the New World!) none of their suppositions have any foundation, save in the hazy visions of what they are pleased to call their brains. The government, whether national or otherwise, has not the legal power, if it had the will, to make appropriations for musical purposes; and music does not need its help. To discuss in detail the legal principles involved in the first of these statements would lead us too far at present. Suffice it to say that to subsidize music would be against the

very basis principles of republican government. The great aim of our form of government is to supply the social conditions which will give to the individual the greatest possible scope for the unimpeded exercise of his energies. Anything which goes beyond that and the protection of national rights and existence is not only superfluous but anti-republican. The second of our statements, that music does not, in this country, need government help, makes a square issue with the main position of those whose views we are combating, and hence may here be briefly considered.

It is the custom, in countries which have established churches, to advocate or defend such establishments, by the statement that they are a means of public education, and necessary to the fostering of public morality, and by the pretense that the people would not voluntarily sufficiently support them. These are substantially the same reasons that are urged in favor of subsidizing music in this country. But, so far as religion is concerned, the United States have shown that where it is freest, there it is best upheld by its votaries, for the amounts expended for religious purposes in this country far exceed those expended in any other land on the face of the globe. Now, why should it not be so with music? Of course, it must be borne in mind that ours is musically a new field; but has not the support given to music really been better than we had any right to expect? We believe that opera troupes which have visited us, have usually received all the support they deserved. Seldom has there been a good opera company, which gave opera at popular prices, that has not been properly patronized, if properly managed. Must the government play the part of amusement purveyor and operatic manager, in order to save from loss imprudent or ignorant impresarii? Do you remember the "Pinafore" craze? Here, our government beggars turn up their noses. "We don't mean that kind of music!" Well then you mean the kind of music which the people do not want; is that it? "We want to educate them, teach them to love better music." How? Will you lasso them in the streets, and compel them to pay their money (for even where opera is subsidized, it must be paid for), to hear that to which they do not want to listen? If they do not hear it, how will it educate them? The public taste must be educated gradually. No education is education unless it be progressive, in other words, unless it advance step by step.

To say that music will never thrive upon our shores until government takes it in hand, is not only to mislead but to discourage the lovers of music among us, for Americans know full well that the day will never come when the arts will receive subsidies from the government treasury, so long as ours is a republican country, and if, for a proper development of art in our midst, we are to wait until monarchies replace our free states, in spite of the political ranters who see the overthrow of free institutions in every defeat of their own party, we are very sure that neither we nor our children's grandchildren will ever live to see a genuine art era. Indeed, in view of the rapidity with which the democratic idea is permeating and disintegrating the structure of all existing monarchies, the signs of the times would indicate that ere many decades, the entire civilized world would become a barren field for art, and art itself a withered reminiscence, a pale ghost of its departed self.

But art, far from being dwarfed by freedom, gets its noblest growth only on condition of being free. What, in a word, is the mission of all art? To give outward expression to the highest development of the innate sense of the beautiful. The every day observation that tastes differ proves, however, that our ideas of beauty are tinged by our own individuality; in other words, that our mental habits, our thoughts and emotions serve as the colored specta-

cles through which we gaze at the world of beauty around us. What is the style of an artist, but the projection of his own subjectivity upon or into the art object which he creates? This is too evidently true to need any lengthy discussion; but it may be well in this connection to bear in mind that music is the most subjective of all arts. Painting and sculpture make outward forms, taken from nature, the vehicle for the expression of the idea of the beautiful and to that extent are objective, while music has generally no definite prototype in nature, but is the expression in tone forms of the moods, thoughts or emotions of the composer, in other words, of his subjectivity.

Such being the indisputable facts, it is evident that the form of government which permits the greatest and highest development of the mind and heart of the individual will eventually prove the most favorable to the development of art, especially of the musical art, which to a very great extent, as we have seen, is the reflection of the innermost ideals of the soul.

We contend that the highest type of manhood is that which is developed under and by the combined influence of liberty and law, that where we find the highest type of manhood, there eventually we shall find the highest type of art; and we think our views are borne out by the facts of history. Eras of freedom, from the age of Pericles down, have been the golden ages of art, and those artists who have shone most brilliantly in despotic times and countries have been those who knew how to be freemen among slaves.

Republics do not treat the arts like hot-house plants which need constant tending and nursing to keep them alive, and hence art in republics may, at first, be of slower growth; but when it has grown it is not an exotic, which dies as soon as the protecting shelter of a government has been withdrawn from it, but a gigantic oak whose roots strike deep into the soil of society and whose boughs defy the winter blasts of political disturbances.

Again, protection implies direction, and governmental subsidies always have (and that reasonably and logically) an inseparable condition: governmental control. In a republic, that would mean often the rule of the ignorant masses. Is it better in a monarchy? Let history answer how often the patronage of art and artists has been dictated by the whims of some favorite or paramour of weak or immoral monarchs!

We have faith in the art future of this country, and especially in its musical future. Its free institutions, far from being the enemy of true art-growth, are, we think, its best friends and promoters.

**A**N editorial leader in *The Musical Courier* of February 21, closes as follows: "Wagner lives no more, but eternally will live his works; and forever will shine the grandeur and glory of his name wherever music, the language of the soul, may spread her golden wings." Now, the golden wings of a language is good. This reminds us of Justice Minister Hye who, in a discourse to the students of the University of Vienna in 1848, said: "The chariot of the Revolution is rolling along and gnashing its teeth as it rolls," or of the pan-Germanist mayor who exclaimed: "No Austria, no Prussia, one only Germany, such are the words the mouth of your Imperial Majesty has always had in its eye."

If this mixture of metaphors is the result of the Wagnerian *afflatus* we may expect our brother of the *Courier* to rival the Prud'homme of French comedy who, when he was presented with a sword by the company of *Gardes Nationaux* to which he belonged, said pompously: "Ce sabre est le plus beau jour de ma vie!" [This sword is the finest day of my life!]



## RICHARD WAGNER.

**W**AGNER, the famous composer, died at Venice of heart disease on the afternoon of February 13th. His remains were subsequently transported to Bayreuth, where they were interred.

It remains now to be seen whether his music has any inherent vitality or whether it will gradually disappear. His adherents believe that in reality it is the music of the future, and they point to the fact that whereas some years ago Wagnerians were few, now "the congregation of Wagnerians has increased to an imposing multitude of faithful ones scattered all over the face of the globe," as foreshadowing a speedy conversion of the whole world to the tenets of the Wagnerian church. These persons seem to forget the fact, patent to all unprejudiced observers, that the large increase which recent years have brought to the Wagnerian ranks is due more to political than to art influences. From the first, it was Wagner's policy to flatter German vanity and to try to make it appear that his works were the final blossoming of German art. He chanced to appear at a time when Germany was without really great composers. The nation desired to be great musically, not only in the past, but also in the present and in the future, and while, at first, they laughed at Wagner's pretensions to be their representative and leader in the art of music, many finally wearied of waiting for other leaders who did not appear, and began to think that Wagner was probably the true German Messiah of music. Once established in the minds of his fellow-countrymen as the German composer of the day, it was a relatively easy task for Wagner and his adherents, especially at a time when German ambition had been gratified and increased by martial success, to persuade them to take another step and to crown him absolute *Kaiser* of the realms of German music and infallible Pope of the Wagnerian church. It would be doing injustice to a great and intelligent nation to affirm that, as a whole, it allowed itself to be flattered into embracing art tenets it did not understand, and we hasten to say that musical Germany is far from being Wagnerian to-day, but the fact remains that out of every hundred adherents of Wagner's theories at least ninety-nine are Germans and we do not think we are uncharitable in saying that ninety per cent of those, if they would tell the truth, would have to confess that the principal "reason for the faith that is in them" is that Wagner is a *Landsmann*. But Wagner is no longer here—he is now a musician of the past, like Beethoven, Mozart and a score of other composers who have made Germany famous; the reasons of national pride which attached so many Germans to him will now bind them to him no more than to Bach, Händel, Mendelssohn, Schumann or Meyerbeer, and a few years will show whether any new converts are made, any new recruits enrolled.

One thing is evident: all other great composers, without theorizing upon music, have founded schools; Wagner, in spite of his constant discussion of music and musicians, has founded none. Whatever that may foreshadow as to the longevity of his works, it certainly does not argue well of the permanency of his system.

We are far from denying Wagner's talent, far from attenuating the merits of many portions of his

compositions, but we think that his place among the composers of the world will eventually be settled to be far below that of more than one composer whom he attempted to relegate to the limbo of oblivion when he believed himself, by the grace of the King of Bavaria and of the Bayreuth Patrons' Union, arbiter of the fate of composers, alive or dead.

Whatever we may think of Wagner as a man, a theorist or a composer, it must be admitted that he was indefatigable in the propagation, both by precept and example, of what he considered the truth in art; that he had ability to succeed in ways marked by his predecessors, yet chose to work in his own way, because he thought it the right way, and that he was unswerving in his fidelity to his art theories. His life was a busy one. His collected writings on musical and other topics already fill ten large octavo volumes, which will probably be



RICHARD WAGNER.

increased to a dozen when his latest writings have been brought together. Besides not a few minor musical works, he composed twelve operas, words and music, of which the following is a complete list:

1. "The Novice of Palermo," given at Magdeburg, March 29th, 1836; plot taken from Shakspeare's "Measure for Measure." Gasparini, one of Wagner's admirers and biographers, states that the melodies were charming. Wagner, strange to say, had a great admiration for Auber in those days.
2. "Rienzi," Dresden, 1842. Schröder-Devrient made it popular in Germany after Mr. Antenor Joly, director of the Renaissance, in Paris, where it was to have been produced, had failed. It was given in Paris, April 6th, 1857, with Montjauze, Massy, Sacqué, Lutz, Giraudet, Labot, and Mesdames Sternberg and Priola.
3. "Der Fliegende Holländer," Dresden, January

2d, 1843; revived at Dresden, 1865, London, 1876, with Santley and Torriani. Wagner in 1842, sold his libretto to Léon Pillet, director of the Opera, who had it put to music by Dietsch.

4. "Tannhäuser," produced October 21st, 1845, and in Paris, March 13th, 1861, sung by Niemann, Morelli, Cazeaux (basso), Coulon, Tedesco, and Marie Sass. A parody by Calisch was brought out in Leipzig in 1858.

5. "Lohengrin," Weimar, 1850. Led by Liszt.

9. "Tristan and Iseult." Munich, January 10th, 1865.

6. "The Mastersingers of Nuremberg." Opera comique in three acts. Royal Opera House, Munich, June 21st, 1868. Directed by Hans von Bülow; sung by Nachbaur, Betz, Bausewein, Schlosser, Holz and Mesdames Mallinger and Diez.

8. "Rheingold," Munich, September 22d, 1869. First part of trilogy, afterwards at Bayreuth, August 13th, 1876.

9. "Die Walküre," Bayreuth, August 14th, 1876.

10. "Siegfried," Bayreuth, August 16th, 1876.

11. "Götterdämmerung," Bayreuth, August 17th, 1876.

These last four works, led by Hans Richter, were interpreted by Betz, Unger, Vogel, Hill, Schlosser, Reichenberg, Niemann, Nioring, Gura, Kogel and Mesdames Grün, Haupt, Jeide, Lilli Lehmann, Scheffsky, Materna, Weckerlin Wagner and Laumert.

12. "Parsifal," Bayreuth, July 26th, 1882, with Reichmann, Kindermann, Scaria, Winkelmann, Hill and Amalia Materna.

For further details we refer our readers to the sketch of Wagner which we published in the REVIEW for May 1882.

## THE ROMANCE OF FIDDLE-DEALING.

Charles Reade, in "Readiana," tells one tale of the the romance of fiddle-dealing which is charming. There was a certain precious violoncello at Madrid. It was a genuine Stradioarius. The local maker, one Ortega, had put in a new belly in his shop. M. Chanot, "the best judge of violins left now Tarisio is gone," lighted upon the old belly and bought it. Tarisio then discovered it, and pestered Chanot till he sold it for a thousand francs (\$200), and told him where the remainder of the fiddle was to be found. The owner was persuaded to part with it for four thousand francs (\$800), and Tarisio "sailed exultant for Paris with the Spanish bass in a case. He never let it out of sight. The pair were caught by a storm in the Bay of Biscay.

The ship rolled; Tarisio clasped his bass tight and trembled. It was a terrible gale, and for one whole day they were in danger. Tarisio spoke of it to me with a shudder. I will give you his real words, for they struck me at the time and I have often thought of them since: "Ah! my poor Mr. Reade, the bass of Spain was all but lost?" Was not this a true connoisseur? a genuine enthusiast? Observe! there was also an ephemeral insect called Luigi Tarisio, who would have gone down with the bass, but that made no impression on his mind. *De minimis non curat Ludovicus*. He got it safe to Paris. A certain high priest in these mysteries called Vuillaume, with the help of a sacred vessel called the glue-pot, soon rewedded the back and the sides to the belly, and the bass being now just what it was when the ruffian Ortega put his finger in the pie, was sold for 20,000 francs (\$4,000).




## GIVING AND GAINING.

Though the river to the sea  
Is forever flowing,  
Though the blossom greets the bee,  
All its sweet bestowing;  
Still the river floweth fleet,  
Still the rose's heart is sweet.

'Tis the grand, eternal law,  
Giving is but gaining;  
Nature knows no single flaw  
In her wise ordaining;  
He who gives 'mid bounty stands;  
Who withholds hath empty hands.  
— CARLOTTA PERRY.

## MUSIC IN ITS RELATION TO OTHER ARTS.

 If we open any work or hear any lecture which professes to deal with the subject of art generally, we cannot but be struck by the absence of all critical allusion to music. Painting, sculpture, architecture are dealt with separately and comparatively. But music, from some cause or other, seems to be put aside as if it were an art *sui generis*, having nothing in common with the other arts, and the allusions to it are of the most general kind.

Yet the artistic principles on which music is based are the same as those which govern every other art. Indeed it is admitted that architecture and music are in one respect very near akin. They are both constructive arts, in no way dependent on any resemblance to the objects which we see around us in nature; as is, to some extent, the case in painting and sculpture.

The late Mr. Edward Barry in his inaugural lecture delivered on his appointment to the Professorship of Architecture at the Royal Academy, said:—

"It must always be remembered that architecture, like music, is a conventional art, while painting and sculpture are imitative arts. Nature must ever be in a greater or less degree the teacher and judge of the latter; while architecture [and, he might have added, music] can be referred to no rules but its own and to that subtle sense of beauty and fitness which is implanted in the human breast."

The very fact that music appeals to the mind in a manner totally distinct from that of every other art makes this estrangement between music and the sister arts the more to be regretted. Archbishop Whately pointed out that the force of the similes used in the Parables lies in the total dissimilarity of the two subjects in every point but the one where the resemblance is drawn. In the same way the total dissimilarity in detail and mode of expression between music and painting or sculpture enhances the value of the resemblance in the underlying artistic feeling. The unremitting concentration of thought on one subject must narrow the mind, and the object of the present paper is to counteract this error, by showing that either musician or painter may learn much in his own art and expand his mind by the study of another art which operates through a different medium.

A knowledge of music, more or less intimate, may be assumed in the readers of *The Musical Times*. It will therefore be convenient to take certain canons of those arts which appeal to the mind through the eye, as painting, sculpture, and architecture, and which may, for convenience, be termed ocular arts, and see how far the same canons are applicable to music, the aural art. In doing this we shall quote freely from Mr. Ruskin's third letter on the Elements of Drawing, for three reasons—first, the field of investigation is so large that certain data must be assumed as proved; secondly, the letter in question is generally known; and, thirdly, Mr. Ruskin's position justifies the assumption that what he says of the arts generally in that letter is proved, and that it is therefore only necessary to show that the main laws which he lays down and illustrates from the ocular arts can be equally well illustrated from music.

## 1. PRINCIPALITY.

Mr. Ruskin in this letter says:—

"Composition means, literally and simply, putting several things together, so as to make one thing out of them, the nature and goodness of which they have all a share in producing. \* \* \* In all cases an intended unity must be the result of composition. \* \* \* It is the essence of composition that everything should be in a determined place, perform an intended part, and act, in that part, advantageously for everything that is connected with it."

Further on, in the same letter, this principle is particularised by Mr. Ruskin under the head of the "Law of Principality." Mr. Ruskin says:—

"The great object of composition being always to secure unity—that is, to make out of many things one whole—the first mode in which this can be effected is by determining that one feature shall be more important than all the rest, and that the others shall group with it in subordinate positions. \* \* \* Thus, also, good pictures have always one light larger or brighter than the other lights, or one figure more prominent than the other figures, or one mass of color dominant over all the other masses."

The important canon of art thus laid down is really divisible into two laws, which, in Mr. Ruskin's own words, are:—

"First, that one feature shall be more important than all the rest; and

"Secondly, that the others shall group with it in subordinate positions."

Mr. Ruskin gives illustrations of the operation of this rule in music by showing that in a short musical phrase there is generally one note which dominates the whole passage. This however, right in itself, is not enough. The prominence of this one note in the phrase is similar to the prominence of some one feature in the principal figure of a picture. But just as there is one principal figure in a group of figures, so there is one principal phrase in a group of musical phrases. And there is this further point of resemblance—that in each case, the principal figure or the principal phrase can be isolated, but the subordinate figures and subordinate phrases cannot be isolated without destroying the homogeneous character of the composition.

If we look at Raphael's Madonna di San Sisto, to select a familiar example, or at almost any picture of the same or an earlier period, while composition in painting was simple, we see at once, not only which is the principal figure, but also, that this figure is complete in itself, and could stand alone as a picture without any one of the accessory figures. And in the same pictures we shall see that none of the accessory figures can be isolated; they only exist by their relation to the principal figure. Take, for example, the figures of the Pope and St. Barbara and the two angels in the Madonna di San Sisto. These angel faces have often been isolated—and with what result? We may daily see them in print-shops gazing up vacantly at nothing. In further illustration of this principle a few pictures in the National Gallery may be cited—Nos. 671, 227, 249, 586, 568, 700, 18, 625, 179, 804.

If we take a fugue as the highest type of musical composition based on one subject, we find it obedient to the same law of principality—or, to apply to it Mr. Ruskin's own words, the subject is the one feature "more important than all the rest;" the counter-subject and the various episodes "group with the subject in subordinate positions." Moreover, the subject of a fugue is a short musical phrase complete in itself which can be isolated, but this is not the case with the subordinate parts of the fugue, which only exist by their relation to the subject.

In music of a later date, just as in paintings of a later date, the composition is more complex, and the isolation of the principal features is not so easy. But this increases the analogy between the two arts.

In sculpture and in architecture the same pre-eminence of one feature and subordination of all others will of course be found, and is too obvious to need elaboration here.

## 2. SYMMETRY.

The second great canon of art is in terms almost the exact opposite of the first—namely, that where two figures or two masses of color or of form or two musical phrases co-exist they must balance each other. This is the law commonly known as symmetry, which meets us at every step. We arrange the ornaments of our rooms on this principle, and even our candlesticks are made in pairs.

In the religious paintings of the fifteenth century we are accustomed to a crucified Christ or an enthroned Madonna with surrounding saints. The number of saints on each side of the central figure is almost always equal and happens more often than not to be two; witness the pictures in the National Gallery, the numbers of which have been given above. If we conceal the saints on one side the symmetry of the picture is lost.

In modern paintings the same principle of symmetry is observed; but it is not obtruded on the spectator with the same vigor, but delicately concealed. "*Ars est celare artem.*"

The two western towers of a Gothic cathedral and the two columns of a Greek peristyle are obedient to the same law; just as the spire and the pediment are obedient to the law of principality. Both laws are exemplified in the Ionic screen at Hyde Park Corner, and also in the Marble Arch. Sculpture demands the same balance.

Those who have visited the church of St. John at Copenhagen will remember that force is shown in the figure of each of the apostles, force balancing force, as the figures are symmetrically arranged. But, in the Christ, Thorwaldsen has expressed the repose and rest offered in the words "Come unto Me," written above the figure, by the symmetry, the duality, of the form itself. If, perhaps, he did not realize the full value of those words, he has yet given full expression to their meaning. A small copy of the Christ, in wood, has been placed on the pulpit of St. Peter's in Vere Street. A glance at this copy will explain our meaning, and we refer to it because there is another feature in the same church to which we shall refer hereafter. As Mr. Ruskin said, in one of his Oxford lectures:—

"The two main principles of good sculpture are—first, that its masters think, before all other matters, of the right placing of the masses; secondly, that they give life by flexure of surface, not by quantity of detail."

The manner in which the law of symmetry is observed in music could not be better described than in these words of Mr. Ruskin. The point is the right placing of the masses.

In the sonata form, with its two subjects and their attendant episodes of approximately equal dimensions, it will be seen that the underlying principle is symmetry, obtained by the right placing of the masses. And as the movement proceeds, life and interest are imparted to it, not by burdening the score with fresh matter and multiplicity of detail, but by bending about the subjects which have already been enunciated in such a manner as to exhibit them in different aspects, or, as Mr. Ruskin says of sculpture, by "flexure of surface."

Musicians who know Albertinelli's "Meeting of Mary and Elizabeth," either in the original or by a copy, cannot but be struck by the resemblance in composition to sonata form. Mary is the first subject, Elizabeth the second, of almost, but not quite, equal importance, because the shadow of Mary's face thrown on that of Elizabeth maintains the superiority of the Virgin. The grouping of the architectural accessories, about the figure, is similar to the grouping of the episodes about the two subjects of a sonata.

While dealing with the canon of symmetry it will perhaps not be a waste of space to quote, from Mr. Ruskin's "Modern Painters," a passage which describes the class of pictures that most closely resemble the pure sonata form.

Mr. Ruskin ("Modern Painters," vol. ii., page 71) speaks of symmetry as "essential to the perfect operation of the more earnest and solemn qualities of the beautiful," especially in religious art, which he describes in the following words:—

"Equal ranks of saints are placed on each side of the picture; if there be a kneeling figure on one side, there is a corresponding one on the other; the attendant angels beneath and above are arranged in like order; and the balance is preserved even in actions necessitating variety of grouping, as always by Giotto; and by Ghirlandajo in the introduction of his chorus, like side figures; and by Tintoret, most eminently in his noblest work, the 'Crucifixion,' where not only the grouping, but the arrangement of light, is absolutely symmetrical. Where there is no symmetry, the effects of passion and violence are increased, and many very sublime pictures derive their sublimity from the want of it; but they lose proportionally in the diviner quality of beauty."

Wagner's pictures have something of this kind of sublimity.

And here, in passing, we should take note of a matter in the history of music as compared with the history of painting. The two-subject form in music is later in date than the one-subject form. In one-subject movements, symmetry exists, but the law of principality predominates; in two-subject movements principality is decreased in importance and symmetry is paramount. The same tendency has been exhibited in painting and in other arts. As refinement increases, the force of independent unity melts into the delicacy of symmetric duality.

Both these laws, that of principality and that of symmetry, come to us from nature; and the development in art, from the first into the second, seems also in accordance with a law of nature—principality is the prevailing principle in the vegetable kingdom: look at a tree. Symmetry, however, predominates in the later creation of the animal kingdom. And in man we see the perfect combination of both laws.

## 3. REPETITION.

Much has been said of the repose which painters have obtained in pictures by the repetition of details. If repetition is a canon of any art, it most assuredly is so of music. The very idea of composition seems to involve repetition, and the word composition



has been specially applied to music. The musical composition is heard, so to speak, *seriatim*, and is not, like a picture, laid bare for inspection; so that the hearer has no power of referring back to refresh his memory as to that which has not been sufficiently impressed upon him in the first instance. It is therefore necessary that the subjects should be distinctly enunciated at the outset, and should afterwards be so referred to in whole or in part as never to be quite absent from the mind. We look for the same sort of repetition of leading features in the several façades of a building. An edifice which was Classical on one side, Gothic on another, Italian on a third, and Queen Anne on a fourth, would not be a more incongruous jumble of inconsistencies than a musical composition which went meandering from subject to fresh subject as if it had no definite aim or end. But, while repetition is thus essential to music, it may be used so as to effect one of two objects—either to give force or to give repose, and whether by force or repose to augment the unity of the composition. Now these are the words of Mr. Ruskin on the law of repetition:—

"Another important means of expressing unity is to mark some kind of sympathy among the different objects; and perhaps the pleasantest, because most surprising, kind of sympathy, is when one group imitates or repeats another."

He then cites instances from Prout, Vandyke, and Turner.

While on the subject of repetition, reference may be made to certain passages in the first volume of Mr. Ruskin's "Modern Painters." Mr. Ruskin, speaking of the clouds which occupy the upper region of sky, states that their chief characters are, first, symmetry; secondly, sharpness of edge; thirdly, multitude; fourthly, purity of color; lastly, variety. It would perhaps be thought fanciful to say that these are the characters of good repetition in music; but let us confine ourselves to what Mr. Ruskin says under the first and last heads. Under the head of symmetry, he says:—

"These clouds are nearly always arranged in some definite and evident order, commonly in long ranks reaching sometimes from the zenith to the horizon."

This is a repetition of the same feature; and then, under the head of variety, he says:—

"Variety is never so conspicuous as when it is united with symmetry. \* \* \* If through a range of barred clouds crossing half the heavens, all governed by the same forces and falling into one general form, there be yet a marked and evident dissimilarity between each member of the great mass—one more finely drawn, the next more delicately moulded, the next more gracefully bent, each broken into differently modelled and variously membered groups—the variety is doubly striking because contrasted with the perfect symmetry of which it forms a part."

Could the varied treatment with which the musician seeks to add fresh interest of form or harmony to the successive repetitions of an oft-recurring theme be described in terms more beautiful than those quoted above?

#### 4. CONTRAST.

The general canon of art which may be conveniently dealt with next is contrast, as being the opposite of repetition, just as symmetry is the opposite of principality.

Here again it is evident that contrast is almost more essential to music than to any other art. The slow tempo is contrasted with the fast; conjunct movement with disjunct; *forte* with *piano*. But beyond these, there is of course the most obvious opportunity for contrast of every kind in a movement which is based on two subjects. One will be bold in character and loud in tone, the other soft and sweet. The notes in one case may be stately minims and crotchets, while the other sparkles in contrast with brilliant passages, like gleams of sunshine on water that is still and black with the approaching storm.

Persons far less endowed with artistic genius than Mozart or Beethoven could not fail to seize such opportunities for contrast as are thus afforded. Genius, on the contrary, displays itself in the very avoidance of these too vulgarly obvious effects. Genius delights in the production of a second subject which, while by sufficient contrast with the first it has the attraction of novelty, has yet sufficient similarity to the first subject to preserve intact the unity of thought. Again, the great charm of modulation—and modulation is the special gem of music—lies in the contrast between two keys being modified by gradual, instead of abrupt, transition.

Thus it will be seen that in the hands of the great masters, whose works we take as models, violent and sudden contrast has been refined into deli-

cate and gradual change, both in the forms of subjects, in quantity and quality of tone, and in progression of keys.

Now this is what Mr. Ruskin says of contrast in painting:—

"Great painters do not commonly or very visibly admit violent contrast. They introduce it by stealth, and with intermediate links of tender change; allowing, indeed, the opposition to tell on the mind as a surprise, but not as a shock."

But it must be borne in mind that the refining of contrast into change has, like gradation, of which we shall speak hereafter, been a matter of growth in music as well as in painting. Early compositions and early paintings have more abrupt contrast than those of a later date.

An historical comparison of music with painting would be out of place; but, as reference has been made to the growth of the two arts, it may be said that there are many points of resemblance between pre-Mozartian music and pre-Raphaelite painting—not pre-Raphaelitism—and between post-Mozartian music and post-Raphaelite painting. And the most remarkable resemblance is in the nature of the change in each case, and in the genius of the two men who most influenced it. Thus Bach and Giotto might stand side by side, each in advance of his age; Haydn, whose life encircled that of his short-lived pupil Mozart, with Perugino, whose life encircled that of his short-lived pupil Raphael; and the two pupils might stand side by side, and Beethoven by some great colorist like Titian or Paul Veronese.—*Musical Times* (London.)

(To be continued.)

#### MUSIC IN ST. LOUIS.

MME. CHRISTINE NILSSON and her assistants gave concerts in St. Louis, on the 6th and 8th ultimo. The troupe, as many of our readers already know, consists of Mme. Nilsson, soprano, Miss Hope Glenn, contralto, Theodore Bjorksten, tenor, Giuseppe Del Puente, barytone, the Mendelssohn Quintette Club of Boston and Mr. Charles E. Pratt, accompanist. Mme. Nilsson and Signor Del Puente are old and favorite acquaintances of the St. Louis public, the others appeared in our city for the first time. Nilsson looks much older than she did when we last saw her—time has evidently told on her general appearance, but it has left her glorious voice intact, indeed, it seems to us that it has strengthened and at the same time mellowed her tones. Nilsson is still one of the queens of songs, Patti's peer for execution, her superior for expression. And yet her singing is not free from faults. She now and then takes liberties with the text of her songs, which we could not recognize as improvements and her articulation of the words, although usually excellent, is occasionally very indistinct, even in the French language which, to all intents and purposes is her mother-tongue. We noticed this particularly in "*Connais-tu le pays*," which she sang at the second concert. The sacrifice of the words to the supposed requirements of vocalisation may meet the approval of some, but we cannot but consider it a fault. What we have said of indistinctness of articulation concerning Mme. Nilsson, we must say with additional emphasis of Miss Glenn, who is possessed of a good, but not great, contralto voice of fair cultivation. Mr. Bjorksten is a light tenor, very much after the style of Mr. Toedt, who has been heard in concert here several times. His voice is sweet, rather weak, but always true in intonation and generally well-managed. In a word, he is a young tenor of promise, but not yet above mediocrity. Del Puente was himself, that is to say one of the best barytones we have ever heard and a capable and conscientious artist. The playing of the Mendelssohn Quintette Club was all that could be desired, and Mr. Pratt's accompaniments were generally excellent. Crowded houses greeted the troupe on each occasion.

The fourth concert of the St. Louis Musical Union, on February 22d, presented the following programme:

FIRST PART.—1. Overture, "*Leonore*, No. 3," Beethoven, Orchestra; 2. "*Scènes Pittoresques*," Massenet, (a) Marche, (b) Divertissement, (c) Angélus, (d) Fête Bohème, Orchestra; 3. Duet for Tenor and Alto, *Dudley Buck*, Miss Clara Urquhart and Mr. R. S. Carr.

SECOND PART.—Ballet Music of "*Faust*," Gounod, Orchestra; 5. Violoncello Solo—Concerto, Goldeman, Mr. Gottlieb Anton, Jr.; 6. "*Moorish Serenade*," Langley, Orchestra; 7. Barytone Solo—"Stirrup Cup," Ardit, Mr. J. Saler; 8. Siegfried's Death and Funeral March, From R. Wagner's Trilogy "*Die Götterdämmerung*." As a tribute to the genius of Richard Wagner, the greatest of modern composers, who died on the 12th of this month, at Venice, the Orchestra will perform this piece for the first time in St. Louis.

The orchestra did not, on this occasion quite come up to the standard it has set for itself by the previous concerts of this season, although it did some excellent work, notably in the charming set of compositions from Massenet. Each of these tone pictures received an excellent interpretation. Massenet does not reduce the orchestra to an immense guitar, nor does he deafen sensitive ears by a constant use of the whole orchestra. His music reflects the characteristics of French art and literature: lucidity, imagination, elegance. To listen to these little tone poems was a lesson to all, and a revelation to many of what constitutes tone-color in an orchestra.

Mr. Gottlieb Anton, Jr., made his debut on this occasion as a cello soloist. He suffered from stage fright and evidently did not do as well as he can. He however proved good schooling and genuine talent. He will make his mark as a cellist, unless we are much mistaken. The accompaniment to this concerto was artistic in its execution. It was perhaps the best work of the sort we have yet heard at the Musical Union concerts.

A glance at the programme will show that a note was appended to the 8th number in which the trombone and the bass-drum settled forever the question of Wagner's standing among modern composers. A note of this sort is always out of place in a programme. It was especially so in this case, not only because the people who attend this series of concerts are supposed to know who and what Wagner was, and it is insulting their intelligence to pretend to tell them, but also because they have no interest whatever in the musical opinions of the orchestra in

reference to a mooted question, and imagine they have sense and taste enough to form their own opinions of persons and things without assistance from the gentlemen who handle the drum-sticks, the bows, the trombone slides, or even the baton.

As it was Washington's birthday, the second part of the concert was opened by a selection not on the programme, the commonplace affair which has been dubbed "*Hail Columbia*"—and it was played—in a way to make George thankful that he was not there to hear what was being done in his honor. Patriotism, like charity, "covers a multitude of sins," however, and the thing was applauded. Evidently, Armory Hall is too large for the majority of our singers—as we heard complaints from those who sat back of the center of the Hall, that the duet of Miss Urquhart and Mr. Carr was not audible. We sat pretty well in front and heard quite distinctly two pleasant but not strong voices, that blended very nicely and executed their not very difficult selection in good style. The gentleman, however, sang, or seemed to sing most of the time in a foreign language, although (perhaps from a defect of memory) he interpolated an English word now and then. Mr. Saler sang his ballad with a good deal of dash. His voice is one of the few that can fill the Armory Hall and he always has the good sense of selecting compositions to which he can do justice. A little more attention to the enunciation of the words would have improved his very acceptable performance.

THE Henry Shaw Musical Society, as the choral society recently organized by Prof. Poppen is called, made its first appearance before the Public on February 27th, at the Mercantile Library Hall, in Mendelssohn's famous oratorio of "*St. Paul*." We should like to give the society a good "send off," but truth compels us to say that the performance was not what we had expected. To begin with, an insufficient orchestra was engaged. The strings were weak, and the other instruments were not toned down so much as they might have been. The result was, that the figures assigned to the violins were, for the most part, inaudible, and in their stead was heard a more or less harmonious buzz. The *solis* with the exception of Mr. Saler's were all taken out of time and all too slow. This we verified at the time with our pocket metronome. We will give a few instances as we noted them down then and there: No. 7, "*Jerusalem thou that killest, etc.*" marked quarter note = 54, was taken at 40; No. 13, "*But the Lord is mindful, etc.*" marked quarter note = 66 was taken as if it were eighth note = 66, or in other words twice as slowly as Mendelssohn intended to have it sung. Many of the choruses dragged along painfully. The chorale (No. 16) "*Sleepers awake, a voice is calling*," is marked quarter note = 69 and was taken at quarter note = 54, making it more an invitation to sleep than to wake. Before that, the Chorus "*Saul, Saul, why persecutest thou me*," marked quarter note = 60 was taken at quarter note = 40, and the final chorus: "*Not only unto him*," which is metronomized in the score at quarter note = 96, was taken at quarter note = 63. We might cite other instances for we have others noted down, but these are enough. These figures are not matters of guess-work, but actual readings from the metronome, while the performance was in progress. Had the tempi been correctly given, the performance (outside of the orchestra) would have been satisfactory, for the voices were good and well balanced, the attack was sure and prompt, in other words, the society gave evidence of thorough drilling. Perhaps Mr. Poppen intended to change the tempi, if so we can only say we prefer the original to the innovations.

Before the oratorio, the orchestra played a "*Grand Reception March*," composed for the orchestra and dedicated to Henry Shaw, Esq., by R. S. Poppen. We arrived too late to hear the whole of the march—what we heard of it, however, impressed us very favorably.

#### A MUSICAL CHURCH.

ARCHDEACON DUNBAR, noted in the Church of England as a man of rather eccentric ideas, is establishing in London a "*Musical Church*," to be called the "*Church of the Holy Apostles*." He has taken the Portland Bazaar, which is capable of seating 8,000 persons. In this place it is intended that sixty surpliced chor-

ters shall sing the most elaborate services that were ever heard in a church at which an Anglican minister officiated. The surpliced choir will be assisted by another choir of 100 voices, and by a full band of brass, string and harp. The body of the church will be lighted by an enormous silver-gilt cross with four arms, the extremities of each arm containing a red-colored lantern, illuminated by the electric light. Costly pictures will be upon the walls—one an enormous "*Nativity*," by Paul Veronese. There will be daily services with a quartet choir, an elaborate service on Saturday nights, and on Sunday the clash and clang of every instrument heard in an orchestra. In the morning grand masses, beginning with Mozart's "*Twelfth Mass*," will be said in their entirety. In the evening will be given in succession, opening with the "*Stabat Mater*," such oratorios as "*The Messiah*," "*The Creation*," "*Elijah*," Beethoven's "*Mount of Olives*," Sullivan's "*Light of the World*," and Gounod's "*Redemption*."

This is very beautiful from an art standpoint; but many will query whether religion will gain anything by the new venture. We are much inclined to the belief that the "*Church of the Holy Apostles*" will be regarded and treated as a sort of Sunday opera.

RECTOR (recently appointed to new parish, meeting old man): "Well, James, this is a most healthy and beautiful spot, and people seem to live to a great age here. I should think folks hardly ever die here." James: "Well, sir, it's generally the last thing they do, sir, here."—*Standard of the Cross*.



## THE MALEFACTOR'S VIOLIN.



CARL HAFITZ had spent six years in working at thorough-bass; he had studied Haydn, Gluck, Mozart, Beethoven, Rossini; he was in full enjoyment of robust health, and of a modest fortune which allowed him to pursue his artistic vocation. In a word, he had all the requisites for composing grand and beautiful music—except the one little indispensable thing—inspiration.

Every day, filled with noble ardor, he would take to his master very long and harmonically very good scores—every phrase of which, unfortunately, went to the account of Peter, or James, or Christopher.

Master Albertus, seated in his great arm-chair, smoking his pipe, with his feet on the andirons and his elbow on the table, would set to work to strike out his pupil's original discoveries, one after the other. Carl would cry with vexation, get angry, argue—but the old master would placidly open one of his innumerable music-books, and with his finger on the passage say:

"Look there, my boy!"

Then Carl would hang his head, and despair of the future.

But one fine morning when he had handed in to Master Albertus, under his own name, a fantasia of Baccherini, with scraps from Viotti, the old gentleman's composure gave way.

"Carl!" cried he, "do you take me for an ass? Do you think I don't notice your wretched stealings? Really this is too bad!"

Then, seeing him in consternation at this address:

"See here," said he; "I think it is very likely you are cheated by your own memory, and take your reminiscences for invention; but, decidedly, you are getting too fat; you drink too good wine, and, what is more, you are too loose in counting your glasses. That is what clogs the channels of your intelligence. You must get lean!"

"Lean!"

"Yes!—or give up music. It is not science you lack, but ideas. The thing is very simple. If you passed your life in coating the strings of your violin with a thick layer of grease, how could they ever vibrate?"

These words of Master Albertus were a gleam of sudden illumination for Hafitz.

"If I have to wear myself to a skeleton," cried he, "I shall shrink from no sacrifice. Since it is matter which clogs my soul, I will grow lean!"

By the next day, Carl Hafitz, with wallet and staff, left the hotel of the "Three Pigeons" and the brewery of "King Gambrinus" for a long journey.

He set out for Switzerland.

Unluckily, by the end of six months, though his plumpness was considerably reduced, his inspiration was none the better for it.

"Could there be an unluckier fellow than I?" thought he. "Fasting or good living—water, wine, beer—nothing can screw up my soul to sublimity pitch."

Thus meditating, he was plodding along the road from Bruck to Fribourg. Night was falling; he began to lag, and was ready to drop with weariness.

At this moment he perceived, by the moonlight, an old shanty, squatted a little back from the road, with steep roof and ramshackle door, shattered window panes, and chimney in ruins.

At the same moment, Carl descried through the gloom the pine branch dangling over the door.

"Come," said he, "the inn is not fair to look at—it is even a bit uninviting; but we must not judge by the outside."

So, without hesitation, he rapped on the door with his stick.

"Who's there? What do you want?" cried a gruff voice from inside.

"Shelter and food."

"Ah, ha! very well—very well!"

The door opened suddenly and Carl found himself face to face with a stout fellow, with square-cut features and grey eyes, clothed in an old sack coat out at elbows, and holding in his hand a hatchet.

Behind him flamed the fire on the hearth, lighting up the entry to a shed, the steps of a wooden staircase, the crumbling walls, and, crouching close to the fire, a girl, pale, emaciated, and dressed in a poor gown of brown calico, spotted with white. She looked towards the door with a sort of fright—in her black eyes was an indefinable expression of wild sadness.

Carl saw all this at a glance, and instinctively tightened his grasp of his stick.

"Well—come in—why don't you?" said the man. "This isn't weather to keep people out in."

Thinking, then, that it would be ill-judged to look scared, he walked boldly into the shanty and sat down on a stool before the fire place.

"Give me your wallet and stick," said the man.

This time Master Albertus' pupil shivered to his very marrow; but, before he could get over his dismay, the wallet was unstrapped, the stick leaning in a corner, and the host quietly seated again in the chimney-corner.

This circumstance somewhat restored his composure.

"Herr Wirth," said he, smiling, "I should'nt, object to some supper."

"What would you have?" said the other crossly.

"A bacon omelet, a jug of wine, and some cheese."

"Hey, hey! You've an excellent appetite, sir, but our provisions are out."

"Out?"

"Yes."

"All?"

"All."

"You've no cheese?"

"No."

"Nor butter?"

"No."

"No bread?—no milk?"

"No."

"Why, good heavens! pray what have you got?"

"Potatoes baked in ashes."

At this moment Carl noticed in a dark corner, on the staircase steps, a whole regiment of fowls—white, black and russet—asleep, some with their heads under their wings, others with their necks sunk between their shoulders. There was even one, big, dry, dilapidated old fellow, who was coolly picking and smoothing his feathers.

"Why," said Hafitz, pointing at them, "you must have eggs."

"We took them all to market this morning at Bruck."

"Ah! Well, then, anyhow, put me on a chicken to roast!"

Scarcely had he pronounced these words, when the pale girl, with disheveled hair, rushed to the staircase, crying:

"No one shall touch my fowls—no one shall touch my fowls! Ho, ho, ho! Leave the Lord's creatures alive!"

There was something so terrible in the poor creature's looks that Hafitz hastily answered:

"No; no; we won't kill the fowls. Let us see the potatoes. I go in for potatoes. I shall stick to you. Now I see my vocation clearly. Here I stay three months—six months—long enough, anyhow, to get as lean as a fakir!"

He said this with singular vivacity, and the host cried to the pale girl:

"Geneveva!—Geneveva!—look—the spirit has him—like the other!"

The gale outside grew stronger; the fire flared unsteadily on the hearth, and sent its volumes of grayish smoke in whirling eddies to the ceiling. The fowls, in the flickering firelight, seemed to dance on the steps of the stairs, while the mad girl sang with her shrill voice a strange old-fashioned air, and the green fagots, sweating with sap in the flame, simmered a mournful accompaniment.

Hafitz imagined that he had got into the den of Hecker, the wizard; he swallowed two potatoes, and raising the great red water jug, drank long and deep. Then his spirit grew calm again; he noticed that the girl had gone, and only the man was left before the fire.

"Herr Wirth," he resumed, "show me to bed."

The innkeeper lighting a lamp, went slowly up the worm-eaten stairs, raised a heavy trap-door with his gray head, and showed Carl to the garret, under the thatch.

"There's your bed," said he, setting the lamp on the floor, "pleasant dreams; and be careful with the light!"

Then he went down again, and Hafitz remained alone, crouching before a great straw mattress with a big feather bed for a coverlet.

He had been musing for some moments, wondering whether it would be prudent to go to sleep or no, for the old fellow's face was far from reassuring, when, thinking over the light gray eyes, the livid mouth thick set with wrinkles, the broad, bony forehead and parchment skin, he suddenly recollected that on the *Galgenberg* (gallows hill) were three hanged malefactors, and that one of them curiously resembled his host—that he, too, had sunken eyes, ragged elbows; and his great toe protruding through his shoe rotted by the rain.

He recollected, too, that the poor wretch, Melchior by name, had been a musician, and had been hung for knocking on the head with his jug the landlord of the "Golden Lamb," who was dunning him for a *conventionsthaler*.

The poor devil's music had formerly touched him deeply—it was wild and fantastic, and Master Albertus' pupil used to envy the vagabond; but, at this moment, seeing in fancy the figure on the gallows, its rags fluttering in the night breeze, and

the carrion crows hovering and crawling about it, he felt a chill run over him; and his fear was not diminished when he saw, at the back of the shed against the wall, a fiddle with two withered palm leaves over it.

He would have been glad to make his escape, but at that instant the rude voice of the host reached his ears.

"Put out the lamp, will you?" cried he—"go to bed—I told you to look out for the light!"

Everything grew still.

Now, spite of his resolution not to shut his eyes, what with listening to the howling of the wind, the hooting of the owls through the darkness, and the scampering of the mice over the rotten floor towards one in the morning Hafitz was sound asleep, when a sob—grievous—heartrending—waked him with a start and the cold sweat run down his face.

He looked, and saw, doubled up in the corner of the garret, the figure of a man; it was Melchior, the malefactor! Its black hair hung to its lean waist, and its neck and chest were bare.

Hafitz, in silence, with staring eyes and wide open mouth, gazed at the strange being as one might gaze at Death, standing behind one's bed-curtains, when the fatal hour draws nigh.

Suddenly the skeleton stretched out its long bony hand and seized the violin from the wall, put it to its shoulder, and then, after a moment of silence began to play.

In its music there were—why, there were notes as funereal as the sound of the earth crumbling on the coffin of one we have dearly loved—solemn as the thunder of waterfalls long drawn out by mountain echoes—majestic as Autumn gales through sounding forests; and then again sad—sad as incurable despair. Then, in the midst of these sobs, would come a song—light, dulcet, silvery as the warbling of a flight of joyous sparrows fluttering over flowering shrubbery. It would swell and eddy in graceful waves, with an ineffable thrill of careless delight, and then, in an instant, take flight, scared off by the waltz, mad, palpitating, ecstatic; love, joy, despair, all sang, wept, streamed forth beneath the vibrating bow.

And Carl, despite his inexpressible terror, stretched out his arms and cried:

"O, great, great artist. O, sublime genius! O, how I pity your sad fate! To be hung for having killed that fool of an innkeeper, who knew not a single note of music! To wander through the woods by moonlight—without your body—but with such a talent! O, heavens!"

His exclamations were interrupted by the rude voice of the host, crying out:

"Helloa, up there! Will you be quiet, or won't you? Are you ill, or is the house afire?"

Heavy steps sounded on the cracking stairs, a bright light pierced through the cracks of the door, which opened under a push from the shoulder of the innkeeper, and showed him standing in the doorway.

"Ah, Herr Wirth," cried Hafitz. "Herr Wirth, what is going on here? First, I am awakened by heavenly music, which ravishes my soul to spheres above—and then it all fades like a dream!"

The host's features grew grave and thoughtful.

"Yes, yes," he muttered, musingly, "I might have expected it—Melchior has come again to break our rest. So he will always keep coming. It is all up with our repose—no use to think of sleeping. Come, comrade, get up; come smoke a pipe with me."

Carl waited for no further invitation—he was only too glad to get away. But once down stairs, with his elbows on his knees and his face in his hands, he remained a long time plunged in an abyss of sad meditation.

The host, for his part, had rekindled the fire, and, taking his place again on the rickety chair in the chimney-corner, was smoking in silence.

At last the dawn broke, faint and gray. It looked in through the dingy little windows; then the cock crowed—the fowls hopped down from step to step.

"How much do I owe you?" asked Carl, as he strapped on his wallet and grasped his stick.

"You owe us a prayer at the Chapel of St. Blaise's Abbey," said the man with a strange accent. "A prayer for the soul of my son Melchior, who was hung, and another for his affianced—crazy Geneveva!"

"That's all?"

"That's all."

"Good-by, then—I won't forget it."

In fact, the first thing Carl did on getting to Fribourg was to go and offer up a prayer for the poor vagabond musician and the girl he loved. After that he went to Master Kilian's, mine host at "The Grapes," spread his music sheet on the table and ordered a bottle of *rikevir*; then, heading the page "The Malefactor's Violin," he composed, at one sitting, his first really original score.—*Erckmann-Chatrian*.



## THE ST. LOUIS MUSIC HALL.

ST. LOUIS has surprised itself as well as its sister cities by raising in two or three weeks \$550,000 for the erection of a combined exposition and music-hall building. Since the ground upon which it is proposed to build (Missouri Park) is to be donated to the association, by the joint action of the city and of the heirs of the parties who originally dedicated it for city park purposes, the entire amount subscribed can be expended upon the building and, as a result, St. Louis will ere long be able to boast of a very respectable, if not imposing music hall, although it must be confessed, at the start, that the two widely different purposes to which it is proposed to apply the edifice, will have a tendency to lead to a bastard style of architecture. Regrettable as that would be, there are other matters connected with the proposed hall which are more important than its outward appearance and which are much more likely to be neglected; we mean the fitness of the hall itself for musical purposes. The press and the people of the city seem bent upon having a large hall—in true American style they want to do “a big thing,” without considering how far that would be either a great or a wise thing. Cincinnati has a large music hall, St. Louis wants one a little larger still. Quoth not the first inquiry to be whether the Cincinnati music-hall is a success or a failure? Inquiry upon this point from competent and unbiased judges will bring one unanimous answer: The Cincinnati Music Hall though well enough for an orchestra of 150 men and corresponding chorus, is too large for ordinary orchestral and choral performances and is utterly valueless for anything else. If the purpose of the managers is to get a building large enough to accommodate those periodical gatherings of beer-swillers, who imagine that they are singers because, forsooth, between drinks, they yell a few easy choruses of Abt, and dignify their Gambrian Sabbats by the name of *Sänger-feste*, or to gull the “hoosiers” of the Mississippi Valley into coming to St. Louis to attend “Opera Festivals,” at which they can hear nothing—if that be their purpose, we say, then let them pattern after Cincinnati, but if they intend to make a truly serviceable hall, one which shall be an assistance and not a hindrance to the cause of music, let them profit by the mistakes of other cities and build a hall in accordance with the laws of acoustics, large enough and not too large. Indeed there should be not one but two halls, if the musical attractions of the city are to be centered in the proposed edifice—a larger hall for orchestral, choral and operatic performances, with a large stage, and a smaller hall, with a seating capacity of not over fifteen hundred, for concerts, piano recitals and lectures. Such a hall could easily be rented for from \$60 to \$75 per night and thus be made a considerable source of income. Perhaps some skilled architect could devise a means of throwing the two halls into one, in case of absolute necessity.

If this is not done, the music hall will be untenanted from year's end to year's end, save when the association itself will assume the role, and with the role the financial risks of a manager. If it be done, such a hall can be made to pay while being at the same time an honor to the city and an assistance to the cause of music.

## THE EXHUMATION OF JOHN HOWARD PAYNE.

FROM the *New York Tribune* we borrow the following account of the exhumation of Payne, the author of “Home, Sweet Home.”

TUNIS, Jan. 6, 1883.

To-day the remains of the author of “Home, Sweet Home,” left the shores of Tunis on board a French steamer, to be carried to Marseilles, whence they are to be forwarded to America. Yesterday at 10 o'clock A. M. I went to the not unattractive and decidedly neat Protestant cemetery of St. George, situated on high, wall-surrounded ground within the city. I was agreeably disappointed in the appearance of this God's Acre, as I had read in American newspapers that Payne's grave was a neglected one, in a neglected burial ground. On the contrary, the grounds were planted with flourishing and fragrant rose-bushes, splendid clumps of heliotropes, and hedges of brilliant carnation pinks and geraniums, while the walks were clean and smooth, and the stones and monuments snowy white in the morning sun. I should think the inclosure contained about an acre, and almost in the centre of it was the grave of Payne. At the head of the grave was standing a large and beautiful pepper tree,

branches of which bent tenderly and droopingly over the tomb. This, the finest and noblest tree in the place, was planted by one of Payne's truest and best friends in Tunis—M. Chappellie—who was present at the death and interment of the poet. From M. Chappellie and also Mr. Reade, the British consul, under whose directions the disinterment took place, I learned much of Payne's last days and sickness. The narrative of them is a painful one. Let it suffice if I write what I heard touchingly and heartily said by the two or three gentlemen present at the exhumation who had familiarly known Payne, that his character through disappointments, fancied loneliness and long brooding had become of a sad, soft and delicate melancholy that was, while gentle and pitiful, at the same time most winning and beautiful. His illness was a long and painful one, but he had most faithful and loving friends in M. Chappellie, M. Pisani, Mr. Reade, Mme. Chappellie (an American-born lady with an American heart), and a certain—now old—Arab dragoman whose attachment to the poet was deep and sincere. I saw this honest man at the exhumation, wearing his Arab costume, believing in the Mahometan religion, but full of Christ-like humanity. The Europeans present at the grave on this sunny Friday morning were about a dozen in number, several Arab gentlemen being also on the ground in their rich and picturesque dress and turbans.

The coffin was reached by the workmen at about 12 o'clock and was carefully lifted and placed on the broad marble slab which for 30 years had covered it and which bears the following inscription:

“E PLURIBUS UNUM.”

[Shield and eagle.]

“In memory of Col. John Howard Payne, twice consul of the United States of America for the city and kingdom of Tunis, this stone is placed by a grateful country. He died at the American consulate in this city after a tedious illness, April 1st, 1852. He was born at the city of Boston, State of Massachusetts, June 8th, 1792. His fame as a Poet and Dramatist is well known wherever the English language is spoken, through his celebrated Ballad of ‘Home, Sweet Home,’ and his popular tragedy of ‘Brutus’ and other similar productions.”

On the four edges of this slab is also carved:

“Sure, when they gentle spirit fled  
To realms beyond the azure dome,  
With arms outstretch'd, God's angel said,  
‘Welcome to Heaven's Home, Sweet Home.’”

The coffin was badly rotted in spite of the care taken by United States Consul Fish, who several months ago incased it in cement for its better preservation. A little, thread-like root of the pepper tree had made its way into the grave and coffin, and was just about to pass across the forehead. Some of our mother earth had got in the coffin and mingled with the bones. The whole skeleton was obtained and laid reverently in a new coffin, which was covered with lead, soldered and sealed. This was then placed in a neat, native, hard-wood coffin which was secured by locks and keys, all then being put in the strong, iron-bound outside box, which bore the address: “To U. S. Consul Taylor, Marseilles, France.”

At 3 o'clock in the afternoon the body was taken to the small and simple Protestant church and placed near the pretty little chancel window, on which are inscribed these words:

“To the Memory of

JOHN HOWARD PAYNE,

Author of ‘Home, Sweet Home.’”

This window was made in England and placed here by a few English-speaking residents of Tunis, whose admiration and respect for Payne were decided and sincere. Indeed, I found among the poet's friends an affectionate regard that was akin to enthusiasm. They grieved to lose the sacred bones that had lain here for thirty long years—the object of their loving and ceaseless care. When the body was carried into the church an English gentleman at the little American-made organ played the air and a sweet-voiced American lady sang the immortal song of the dead poet; and as the tender words tremulously floated through and filled the holy place, hearts swelled, eyes were suffused, and

“A charm from the skies seemed to hallow us there.”

Tongue cannot tell nor pen describe the effect of that song sung under the circumstances I have stated. The gloaming of the coming evening had crept into the chapel and the “dim religious light” that Payne's poetic temperament could have understood and absorbed, bathed all, both living and dead, in its mellow radiance. The twilight came

on apace and we left the poor remains to lie there until the morrow, guarded by the faithful dragoman who, in life, as in death, was staunch and faithful to the last.

To-day the body was taken to the Marina and put aboard a boat and rowed down the bay and put out into the open, where it was received on the French steamer, which soon after was *en route* to Marseilles. Thus John Howard Payne left Tunis to be re-buried in the land he loved, to sleep henceforth under the flag he served so well, not again, it is to be hoped, to be disturbed, but to lie dreamless and tranquil in the soil of his own Home, Sweet Home. Visiting the cemetery to-day I found the marble slab replaced over the now empty tomb, the debris removed, and all about the grave looking as neat as possible. Mr. Reade—whose admirable management of the exhumation and compliance with every wish and instruction of the United States government in the matter cannot be too highly commended—said to me: “We shall put back the slab with its inscription, adding thereto the facts and date of the removal of the body to the United States, and shall then religiously preserve and keep pure and clear the marble that we marked his grave with more than a quarter of a century ago; but deeper, clearer than carved epitaph, we shall cherish the memory of poor Payne in our heart of hearts.”

## GIVING THE NIGHTINGALE POINTS.

WHEN Mme. Nilsson was at Denver, Col., she was called upon by the musical critic of the *Press* of that city, who, after apologizing for the compulsory severity of his criticism, gave the lady some hints as to her method of singing. It happened that a brother critic of the rival journal, the *Denver Tribune*, was present and reported the conversation, as he claims, *verbatim*. We find it thus recorded in the *Tribune*:

“I am glad you like my singing,” said Mme. Christine Nilsson to Col. K. G. Cooper, editor of the *Republican*, as the two sat together in the Madame's parlor sipping champagne.

“Yes, I enjoyed it very much,” said Col. Cooper. “There were, of course, opportunities for criticism, but in my review of the concert this morning, I was as lenient as I could be under the circumstances.”

“I appreciate your kindness,” rejoined Mme. Nilsson; “I thank you sincerely for letting me down easy. I really dreaded singing in your presence, because, long before reaching Denver, I heard of your profound musical intelligence, your keen analytical powers, and your sharp critical predilections. I was satisfied that, while I might dupe royalty, and fool the scribblers of Europe, New York and Boston, I would not be able to deceive you. Therefore, I say, I am deeply grateful to you for the mild raking with which you dismissed me in your paper to-day.”

“Of course you understand,” said Col. Cooper kindly, “that my only object in criticising you is your own good. Your tones are pure and your method is unaffected, but that first aria you rendered last night wasn't as good as it ought to have been. In fact, I may say the *scena* was a *faux pas*. You seem to find considerable difficulty with the production of the open sound in the word ‘take,’ twice producing it in the lower register with a guttural tone; and, worse than all, you were guilty of sacrificing the purity of phrasing, so essential to oratorio singing above all other, of splitting up a musical and literary phrase, by taking breath immediately before a last note in order to obtain greater strength and power of prolongation upon the final note. This was more particularly noticeable in *portamento* to the descending sixth, where the breath was taken before the sixth was touched.”

“Well, that's so,” said Mme. Nilsson, nodding her head, but blushing at the same time.

“Your rendition of Schubert's ‘Serenade,’ continued Col. Cooper, was very fine; it was a *morceau*, the *crème de la crème* *recherché* programme. You have a wonderful *tour de force*.”

“Oh, thank you. Do you really think so?” asked Mme. Nilsson, blushing still deeper.

“Yes,” said Col. Cooper, “and great *naïveté*, *abandon*, *verve*, *chic*, and *esprit de corps*.”

“What is your candid opinion of my *e pluribus unum*?” inquired the diva.

“It appears to be good in *pianissimo staccato* passages,” replied Col. Cooper, “but from G natural to D in alt. it has too much of the *vibrato à la mode* to be what the critics call *non compos mentis*.”

“Very likely that is true,” said Mme. Nilsson, “and in the future I will endeavor to profit by your advice.”





## OUR MUSIC.

"OLD HUNDRED," (Concert Paraphrase) *Julie Rivé-King*.—This is one of Mme. Rivé-King's most effective concert compositions. The stately old chorale is here treated in a manner that makes it shine and sparkle with new and unexpected beauties. Mme. King takes high rank among modern pianists and knows how to please the critical musician as well as the great public, with her compositions as well as with her artistic playing.

"FILLE DU RÉGIMENT" (Fantasia), *Carl Sidus*. The favor with which Sidus' set of piano arrangements of classical compositions has been received, has led the publishers to contract with this talented composer for a set of operatic fantasias of about the same grade of difficulty. This entire set will appear in the REVIEW and will make the delight of our younger readers, since it will be excellent without being difficult. *La Fille du Régiment* furnishes No. 1 of this series. *Il Trovatore* will furnish No. 2, which will be published in our April issue.

MEYERSON Scherzo Symphony in A minor) *Carl Sidus*. We continue the publication of this series of classic gems, brought within the reach of ordinary pianists, by presenting to our readers what we consider an unrivalled reduction for the piano of the most interesting portion of Meyer's famous symphony in A minor (the third—dedicated to Queen Victoria.) It needs no other recommendation than a hearing. Beethoven will be put under contribution for our next issue.

"STUDIES,"—*Duvernoy—Loeschhorn—Czerny*.—The educational feature of our paper in the way of studies is one which our contemporaries have not yet imitated. They will probably do so in a year or two, provided they can get some one to prepare them. By that time we will have set the fashion for something else and additional, for it is our mission not only to give more and better music than any other magazine published in the world, but also, by that very means, to elevate the standard of the music published by our friends and competitors.

"SOME DAY," (Ballad) *Milton Wellings*. This composition is now found upon almost every concert programme and needs no introduction. A comparison with other editions will show however, that certain negligences in phrasing, etc., which escaped the author in the original edition have here been corrected and that here also a German translation has been made for our German subscribers by Herr Niedner.

"CREDIMI," (Believe Me), *Car. Romualdo Marengo*. As we have already stated elsewhere, we are indebted to the celebrated barytone Del Puente, for this pleasing little composition of a *maestro* some of whose larger works have recently created a sensation in Paris. The editor is responsible for the English translation and the credit of the German text belongs to our old friend Herr Niedner. We would here call the attention of our readers to the fact that KUNKEL'S MUSICAL REVIEW is the only musical journal that takes the trouble of having translations made of song words especially for its readers. We anticipate a great popularity for this composition.

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To Mrs. Henrietta Kitchell.

# OLD HUNDRED.

Paraphrase de Concert.

JULIA RIVÉ-KING.

*Religioso.*

*ff* Praise God, from whom all blessings flow; *rapido.* *sf* Praise *ff*

*pedale*

Him all creatures here be - low; *rapido.* *sf* Praise *ff*

Him a - bove ye heav'n - ly host; *rapido.* *sf* Praise *ff*

Fa - ther, Son, and Ho - ly Ghost. *rapido.* *sf* *8a* *sf*

*Red.*



*zeffiroso.*

This page of musical notation is for a piano piece, likely a study or exercise. It consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by a continuous sequence of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include 'p' (piano) and 'cres:' (crescendo). There are also markings for '8a' (octave) and 'Red.' (red).



First system of musical notation. Treble and bass staves. Treble staff has a *cres:* marking. Both staves feature rapid sixteenth-note passages. Pedal points are marked with asterisks and "Ped." below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has an *8<sup>a</sup>* marking. Both staves feature rapid sixteenth-note passages. Pedal points are marked with asterisks and "Ped." below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has an *8<sup>a</sup>* marking. Both staves feature rapid sixteenth-note passages. Pedal points are marked with asterisks and "Ped." below the bass staff.

Section titled *Intermezzo.* Treble and bass staves. Treble staff has a *8<sup>a</sup>* marking. Both staves feature rapid sixteenth-note passages. Pedal points are marked with asterisks and "Ped." below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has an *8<sup>a</sup>* marking. Both staves feature rapid sixteenth-note passages. Pedal points are marked with asterisks and "Ped." below the bass staff. The system concludes with a *ff* (fortissimo) marking.



*rapido e brarura.* 8<sup>a</sup>

**ff**

Red.

*lungo trillo. 8<sup>a</sup>* *marcato la melodia.* *rapido. mormorando.*

**ff** **sf**

Red.

*affirato.*

Red.

Red.

8<sup>a</sup>

Red.



First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with a slur and an 8va (octave) marking. The bass line has a similar melodic pattern. The system is marked with "Red." at the beginning and end, and an asterisk (\*) at the end.

Second system of musical notation. It follows the same format as the first system, with a grand staff, key signature of two sharps, and melodic lines in both staves. It is marked with "Red." at the beginning and end, and an asterisk (\*) at the end.

Third system of musical notation. It continues the musical piece with a grand staff, key signature of two sharps, and melodic lines. It is marked with "Red." at the beginning and end, and an asterisk (\*) at the end.

Fourth system of musical notation. It follows the same format as the previous systems, with a grand staff, key signature of two sharps, and melodic lines. It is marked with "Red." at the beginning and end, and an asterisk (\*) at the end.

Fifth system of musical notation. It concludes the piece with a grand staff, key signature of two sharps, and melodic lines. It is marked with "Red." at the beginning and end, and an asterisk (\*) at the end.



8a

First system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and an accent (^) over the first note. The bass staff contains a rhythmic accompaniment. A bracket labeled "8a" spans the first two measures of the treble staff. The system ends with a double bar line and an asterisk (\*).

8a

Second system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and an accent (^) over the first note. The bass staff contains a rhythmic accompaniment. A bracket labeled "8a" spans the first two measures of the treble staff. The system ends with a double bar line and an asterisk (\*).

cres:

Third system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and an accent (^) over the first note. The bass staff contains a rhythmic accompaniment. A bracket labeled "cres:" spans the first two measures of the treble staff. The system ends with a double bar line and an asterisk (\*).

8a

Fourth system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and an accent (^) over the first note. The bass staff contains a rhythmic accompaniment. A bracket labeled "8a" spans the first two measures of the treble staff. The system ends with a double bar line and an asterisk (\*).

8a

Fifth system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and an accent (^) over the first note. The bass staff contains a rhythmic accompaniment. A bracket labeled "8a" spans the first two measures of the treble staff. The system ends with a double bar line and an asterisk (\*).



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line with a slur and a dashed line labeled *8<sup>a</sup>*. The bass line has a thick, dark horizontal bar. The system concludes with a double bar line and an asterisk.

Second system of musical notation, continuing the piece. It features a similar melodic line with a slur and a dashed line labeled *8<sup>a</sup>*. The bass line continues with a thick, dark horizontal bar. The system concludes with a double bar line and an asterisk.

Third system of musical notation. The melodic line continues with a slur and a dashed line labeled *8<sup>a</sup>*. The bass line features a thick, dark horizontal bar. The system concludes with a double bar line and an asterisk.

Fourth system of musical notation. The melodic line continues with a slur and a dashed line labeled *8<sup>a</sup>*. The bass line features a thick, dark horizontal bar. The system concludes with a double bar line and an asterisk.

Fifth system of musical notation. The melodic line continues with a slur and a dashed line labeled *8<sup>a</sup>*. The bass line features a thick, dark horizontal bar. The system concludes with a double bar line and an asterisk.



# La Fille du Regiment

Carl Sidus Op.100.

*Allegretto.* ♩ = 160.

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system starts with a piano (p) dynamic and includes fingerings (1-5) and an alternative fingering (or 2 4 3 5). The second system includes a crescendo (cres.) marking. The third system continues with various fingerings. The fourth system begins with a forte (f) dynamic and includes an alternative fingering (or 4 3 2 3 1 3 1/2). The piece concludes with a repeat sign and a final chord.



Moderato ♩ = 126.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo is Moderato, with a quarter note equal to 126 beats per minute. The first staff begins with a mezzo-forte (*mf*) dynamic. The system includes fingering numbers (1-5) and articulation marks. The system concludes with a repeat sign and two endings, labeled 1 and 2.

Second system of musical notation, continuing the piece. It features a treble and bass staff. The first staff includes a crescendo (*cres.*) marking. The system includes fingering numbers and articulation marks.

Third system of musical notation, continuing the piece. It features a treble and bass staff. The first staff includes a ritardando (*rit.*) marking. The second staff includes a piano (*f*) dynamic. The system includes fingering numbers and articulation marks. The system concludes with a repeat sign and two endings, labeled 1 and 2.

*a tempo.*

Fourth system of musical notation, continuing the piece. It features a treble and bass staff. The first staff begins with a forte (*f*) dynamic. The system includes fingering numbers and articulation marks. The system concludes with a repeat sign and two endings, labeled 1 and 2.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff. The first staff includes a forte (*f*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The system includes fingering numbers and articulation marks.

Sixth system of musical notation, continuing the piece. It features a treble and bass staff. The first staff includes a forte (*f*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The system includes fingering numbers and articulation marks. The system concludes with a repeat sign and two endings, labeled 1 and 2.



**Moderato** ♩ = 126

**Moderato** ♩ = 126

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The key signature is one flat (B-flat). The score consists of 16 measures. The first measure is a whole rest. The second measure contains a quarter note G4 with a fingering of 3. The third measure contains a quarter note A4 with a fingering of 2, followed by a quarter note B4 with a fingering of 3. The fourth measure contains a quarter note C5 with a fingering of 4. The fifth measure contains a quarter note B4 with a fingering of 5, followed by a quarter note A4 with a fingering of 3, and a quarter note G4 with a fingering of 5. The sixth measure contains a quarter note F#4 with a fingering of 2, followed by a quarter note E4 with a fingering of 1. The seventh measure contains a quarter note D4 with a fingering of 2, followed by a quarter note C4 with a fingering of 3. The eighth measure contains a quarter note B3 with a fingering of 4, followed by a quarter note A3 with a fingering of 5, and a quarter note G3 with a fingering of 4. The ninth measure contains a quarter note F#3 with a fingering of 3, followed by a quarter note E3 with a fingering of 1, and a quarter note D3 with a fingering of 3. The tenth measure contains a quarter note C3 with a fingering of 3, followed by a quarter note B2 with a fingering of 1, and a quarter note A2 with a fingering of 3. The eleventh measure contains a quarter note G2 with a fingering of 2, followed by a quarter note F#2 with a fingering of 3, and a quarter note E2 with a fingering of 1. The twelfth measure contains a quarter note D2 with a fingering of 5, followed by a quarter note C2 with a fingering of 3, and a quarter note B1 with a fingering of 5. The thirteenth measure contains a quarter note A1 with a fingering of 3, followed by a quarter note G1 with a fingering of 5, and a quarter note F#1 with a fingering of 3. The fourteenth measure contains a quarter note E1 with a fingering of 2, followed by a quarter note D1 with a fingering of 3, and a quarter note C1 with a fingering of 1. The fifteenth measure contains a quarter note B1 with a fingering of 5, followed by a quarter note A1 with a fingering of 3, and a quarter note G1 with a fingering of 5. The sixteenth measure contains a quarter note F#1 with a fingering of 3, followed by a quarter note E1 with a fingering of 5, and a quarter note D1 with a fingering of 3. The score includes various musical notations such as notes, rests, and fingerings.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the Treble staff and a harmonic accompaniment in the Bass staff. The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs and fingerings. The Bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a "cres." (crescendo) marking and a final chord. The score is presented on a single page with a decorative border.

The image shows a page from a musical score for the piece 'Vivace' by Franz Liszt. The score is written for piano (p) and violin (v). The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various performance markings such as 'rit.' (ritardando), 'a tempo.', 'p' (piano), 'mf' (mezzo-forte), and 'sf' (sforzando). The piano part features complex chordal textures and arpeggiated figures, while the violin part has rapid sixteenth-note passages and slurs. The score is divided into measures by bar lines, and the overall structure suggests a short, energetic movement.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/2. The piece begins with a forte (*f*) dynamic. The melody in the treble staff features several triplets and is marked with dynamics *mf*, *f*, *f*, *cres.*, and *f*. The bass staff provides a steady accompaniment with eighth notes. The piece concludes with a final chord marked *f*.

A musical score for a piano piece titled "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piece consists of 12 measures. The first four measures are in the key of D major, and the last eight measures are in the key of A major. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes. The piece ends with a final chord in A major.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a melody with many slurs and fingerings, and a bass line with chords and some single notes. The voice part has a melody with slurs and fingerings. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign. The score is written on a single page.



# MENDELSSOHN

Scherzo from Symphony in A minor Op. 56.

Carl Sidus Op

Vivace ♩ = 126.

The musical score is written for piano and violin. It consists of five systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is A minor (one flat) and the time signature is 2/4. The tempo is marked 'Vivace' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *f*, and *p*. Fingerings are indicated by numbers 1-5 above or below notes. The score is arranged for piano and violin.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and dynamic markings (*f*, *p*, *f*, *p*). The bass staff provides a harmonic accompaniment with fingerings (1, 2, 3, 4, 5) and a key signature of one flat.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with fingerings (1, 2, 3, 4, 5) and dynamic markings (*f*, *p*). The bass staff continues the accompaniment with fingerings (1, 2, 3, 4, 5).

Third system of musical notation. The treble staff features a melodic line with fingerings (1, 2, 3, 4, 5) and a *cresc.* marking. The bass staff continues the accompaniment with fingerings (1, 2, 3, 4, 5).

Fourth system of musical notation. The treble staff shows a melodic line with fingerings (1, 2, 3, 4, 5) and a *f* marking. The bass staff continues the accompaniment with fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. The treble staff features a melodic line with fingerings (1, 2, 3, 4, 5) and a *cres.* marking. The bass staff continues the accompaniment with fingerings (1, 2, 3, 4, 5).

Sixth system of musical notation. The treble staff shows a melodic line with fingerings (1, 2, 3, 4, 5) and a *p* marking. The bass staff continues the accompaniment with fingerings (1, 2, 3, 4, 5).



First system of musical notation, measures 1-6. The treble staff features a complex melodic line with many triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *cres.*, *f*, and *p*.

Second system of musical notation, measures 7-12. The treble staff continues the melodic development. The bass staff has some rests in measures 8 and 9. Dynamics include *p* and *or 4*.

Third system of musical notation, measures 13-18. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *p*.

Fourth system of musical notation, measures 19-24. The treble staff features a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *p*.

Fifth system of musical notation, measures 25-30. The treble staff features a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *p*.

Sixth system of musical notation, measures 31-36. The treble staff features a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *dimin*, *uen*, *do*, *p*, *pp*, and *fff*.



# STUDY.

*Allegro* ♩ = 100 to ♩ = 152.

The musical score consists of two systems, each with a piano (p) and bass staff. The tempo is marked *Allegro* with a range of 100 to 152 beats per minute. The key signature has one sharp (F#). The piano staves feature intricate sixteenth-note patterns with various fingering numbers (1-5) and slurs. The bass staves provide a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *p* (piano) and *simili* (similar). A section marked 'A' is indicated by a bracket and a letter 'A' above the staff.

This study should be practiced with both fingerings for the right hand, each making it a distinct study. The upper, requires that the hand should be kept perfectly quiet (the same as in the practice of five-finger exercises) and offers, when thus executed, excellent practice for all the fingers, but especially for the fourth finger. The lower, second, fingering makes it an excellent study for the first finger (thumb) as it offers fine material for the study of crossing under &c. When thus practiced, hold the wrist very loose and fully as high as the knuckles or a little higher. It may be well, after the study has been mastered with the upper fingering, to study a piece or two before proceeding with the second fingering. This will avoid monotony to the student and confusion to the fingers. The eighth notes for the left hand throughout this study should be struck lightly and from the wrist. When the study can be easily played either *pp* - *p* - *f* or *ff*, practice it with the proper light and shade, as indicated by the dynamic marks. Carefully observe the phrasing at A.

See General Remarks under Study No. 2.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a simple harmonic accompaniment.

Second system of musical notation. The treble staff continues the melodic development with intricate fingerings. The bass staff features a long, sustained note in the first measure, followed by a more active line.

Third system of musical notation. Both staves show more complex rhythmic patterns and fingerings. The bass staff has a more active role with eighth and sixteenth notes.

Fourth system of musical notation. The treble staff has a series of slurs and fingerings. The bass staff includes a *cres.* (crescendo) marking and a *cen.* (cadenza) marking.

Fifth system of musical notation. The treble staff features a series of slurs and fingerings. The bass staff includes a *f* (forte) marking and a *cres.* (crescendo) marking.

Sixth system of musical notation, concluding the page. It features a final melodic flourish in the treble staff and a *f* (forte) marking in the bass staff.



# STUDY.

**Moderato** ♩ = 100 to ♩ = 152

*A. Loeschhorn Op. 65.*

**Nº 1.º**

**No. 1.** *Op. 10, No. 1*

*p* *f*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes fingerings and articulation marks. The piece consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a whole note chord (G4, B4, D5). The third measure is a whole note chord (G4, B4, D5). The fourth measure is a whole note chord (G4, B4, D5). The fifth measure is a whole note chord (G4, B4, D5). The sixth measure is a whole note chord (G4, B4, D5). The seventh measure is a whole note chord (G4, B4, D5). The eighth measure is a whole note chord (G4, B4, D5). The ninth measure is a whole note chord (G4, B4, D5). The tenth measure is a whole note chord (G4, B4, D5). The eleventh measure is a whole note chord (G4, B4, D5). The twelfth measure is a whole note chord (G4, B4, D5). The thirteenth measure is a whole note chord (G4, B4, D5). The fourteenth measure is a whole note chord (G4, B4, D5). The fifteenth measure is a whole note chord (G4, B4, D5). The sixteenth measure is a whole note chord (G4, B4, D5).

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is on the left, featuring a treble and bass staff. The voice part is on the right, featuring a single treble staff. The music is in 2/4 time and G major. The piano part consists of a continuous eighth-note accompaniment. The voice part consists of a melody with lyrics. The score is divided into two systems. The first system contains the first four measures of the piano part and the first two measures of the voice part. The second system contains the next four measures of the piano part and the next two measures of the voice part. The piano part ends with a double bar line and repeat dots. The voice part ends with a double bar line and repeat dots.

**Moderato** ♩ = 100 to ♩ = 152.

**Nº II.**

No. II.

*p*

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The lyrics are written below the staff, and the music is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The melody is simple and catchy, typical of a folk song.

[illegible]

*In the practice of N<sup>o</sup> I and II, a quiet position of the hands must be strictly observed. Most young players are given to the fault of rocking the hands from side to side, an evil which must be overcome from the start. Where two kinds of fingering are given, it is advisable to study the passage with both, as each offers some new difficulties.*

**GENERAL REMARKS.**—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other, should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.



# STUDY.

*Allegro molto. M. M. ♩. = 63 (♩. 80 to 104)*

(A)

*p*

*ossia.*

*cres:*

*dim:*

*p*

*cres:*

*dim:*

*f*

*dim:*

(A) *An exercise for the discipline of the fingers, especially the weaker ones. Extensions and contractions must not interfere with a quiet carriage of the hand, and equality of stroke with rounded fingers never be neglected.*



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features rapid sixteenth-note passages in the treble and sustained chords in the bass. Dynamic marking: *fp* (fortissimo piano).

Second system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music continues with rapid sixteenth-note passages in the treble and sustained chords in the bass. Dynamic marking: *fp* (fortissimo piano). A crescendo marking *cres:* is present.

Third system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features rapid sixteenth-note passages in the treble and sustained chords in the bass. An *ossia.* (alternative) section is indicated. Dynamic marking: *fp* (fortissimo piano).

Fourth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music continues with rapid sixteenth-note passages in the treble and sustained chords in the bass. A crescendo marking *cres:* is present.

Fifth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features rapid sixteenth-note passages in the treble and sustained chords in the bass. Dynamic marking: *sf* (sforzando).



8a

(B)

ossia.

dim:

cres:

mf

mf

(B) The part of the left hand, which is always of sufficient importance for separate study, demands here careful attention before it can be executed with the requisite lightness and accuracy.



# Some Day.

(EINES TAGS)

Words by Hugh Conway.

Revised Edition by the Author.

Music by Milton Wellings

*Ich weiss nicht fern, ob nah du bist, Ob  
Ich weiss nicht, wann der Tag wird sein, Ich*

*Moderato* ♩ = 84.

*Moderato* ♩ = 84.

*p*

*Ped.* \*

I know not when the day shall be, I  
I know not are you far or near, Or

*lebend du, vielleicht auch nicht, Doch weiss ich jetzt, die Schuld den trifft, Der bittend "O ver-zei-he!"  
weiss nicht, wo wir mal uns sehn, Ich weiss nicht wieder Willkomm dein, Ob voller Freud, ob voller*

*rit.*

know not where our eyes may meet, What welcome you may give to me, Or will your words be sad or  
are you dead or do you live, I know not who the blame should bear, Or who should plead or who for.

*spricht, Und treffen wir uns ein-ex Tags, Wenn Augen hel-ler Wahrheit sehn Mit  
Weh'n Es mag ver-gehn noch manches Jahr Wenn Locken grau, das Auge trüb, Die*

*accel.*

*p*

*rit.*

*accel.*

sweet: It may not be till years have passed, Till eyes are dim and tresses gray, The  
give: But when we meet some day, some day, Eyes clear-er grown the truth may see, And



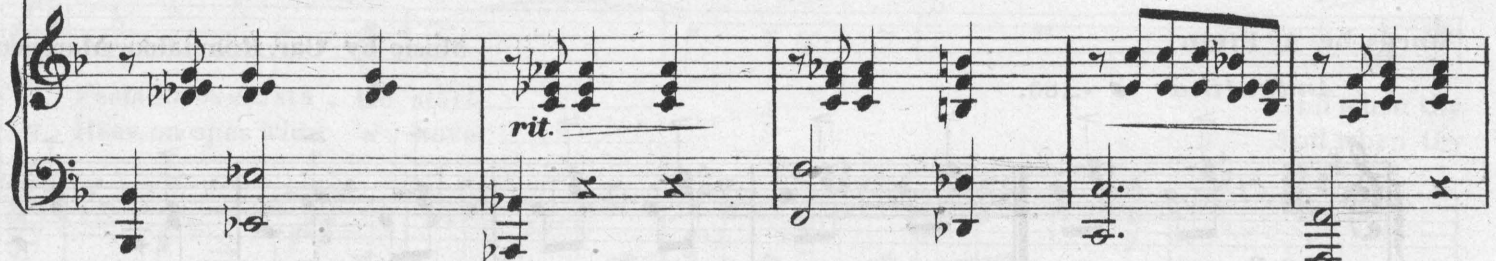
*Freude vollem Herz ich sage, Dann je-de Wol-ke wird vergehn!*

*Welt ist gross, die Lieb ist wahr, Sich ein-es Tags trifft sol-che Lieb!*

*Ein's Tags,*



world is wide but Love, at last, Our hands, our hearts, must meet some day  
ev'-ry cloud shall roll a-way, That darkens love twixt you and me.



*ein's Tags*

*Ein-es Tags ich treff dich Herz, Doch ich weiss nicht wann noch wie,*



some day, some day, I shall meet you, Love, Though I know not when or how,



*Herz, ich weiss nicht wann noch wie, Aber dies, a-ber dies, dies, du liebtest*



Love, I know not when or how, On-ly this, on-ly this, this, that once you



*mich mal,*

*A-ber dies, ich lieb dich jetzt, ich lieb dich jetzt, ich lieb dich jetzt.*  
*ad lib:*



loved me, On-ly this, I love you now, I love you now, I love you now.





# CREDIMI.

BELIEVE ME

GLAUBE MIR.

*Al celebre Baritono Giuseppe Del Puente*

Words by A. Pinto.

Music by Car. Romualdo Marengo

*Andantino* ♩ = 80.

2. Glau-be mir, wenn du lä-chelst hold,	Steht mir der Him-mel
1. Glau-be mir, wenn ich dei-nen Nam',	Der schönsten ei-nen
2. Cre-di-mi, quan-do il te-ne-ro	E dol-ce tuo sor-
1. Cre-di-mi, quan-do mor-mo-ra	Il lab-bro il tuo bel

1. Be-lieve me, when thy beau-teous name	My will-ing lips are
2. Ah when thy smile shines bright and free,	Like sun-light on the

2 of-fen	-----
1 nen-ne	-----
2 ri-so	-----
1 no-me,	-----

Mit neu-em sü-sem Hof-fen
Dass dann mein Herz ent-bren-ne
Ve-do spun-tar-ti in vi-so
Il cor sus sul-ta co-me

1 fram-ing,	-----
2 wa-ters,	-----

My ve-ry soul up-flam-ing
Fair-est of earth's fair daugh-ters



2 Und Freud'ist's Herz er-füllt,-----  
 1 In sü-sem Lie-be-glück;-----  
 2 Mi sembra aprir si il ciel-----  
 1 Al fre-mi-to d'a mor!-----

Wenn ich dein  
 Wenn dann dein  
 E se la  
 Quan-do mi

1 Feels love's ec-sta-tic start,-----  
 2 Heav-en opes wide a-bove;-----

And when thy  
 And when thy

2 An-litz dein An-litz se-hen sollt,  
 1 Au-ge, dein Au-ge auf-merk-sam  
 2 ca-ra, la ca-ra im-ma-gi-ne  
 1 guar-di, mi guar-di pla-ci-da

Kann ich's nicht  
 Ver-kün-det  
 Scor-go del  
 Coll oc-chio

1 love-ly, thy love-ly eyes pro-claim,  
 2 im-age, thy im-age dear I see,

By pla-cid  
 At night, when

2 an-ders fin-den,-----  
 1 Wohl-ge-fal-len,-----  
 2 tuo sem-bian-te-----  
 1 tuo se-re-no-----

Aus tief-ge-fühlten Grün-den,  
 Schätz kaum wag ich's zu lal-len,  
 Par-mi d'a-ver i-nan-te  
 Vor-rei po-ter-ti al-me-no  
 Con passione e forza

1 looks thy pleas-ure,-----  
 2 of thee dream-ing,-----

I fain would read, Sweet Treas-ure,  
 It has an an-gels seem-ing,



2 Aus tief-ge-fühl-ten Grün-den, Als ei-nes En-gels Bild.....  
 1 Schatz kaum wag ich's zu lal-len, Möcht' deu-ten ich den Blick.....  
 2 Par-mi d'à-ver i-nan-te An-gio-lo in u-man vel.....  
 1 Vor-rei po-ter ti al-me-no Leg-ge-re den-tro il cor.....

1 I fain would read, Sweet Treas-ure, The se-cret of thy heart.....  
 2 It has an an-gel's seem-ing— An-gel of light and love.....

2 1. Als ei-nes En-gels Bild. 2.  
 1 Möcht' deu-ten ich den Blick. 3. In mir nur Todes Sang.  
 2 An-gio-lo in u-man vel. 3. Sen-to spez-zarmi il cor.  
 1 Leg-ge-re dentro il cor.

1 The se-cret of thy heart. 3. My heart is rent in twain.  
 2 An-gel of light and love.

3.  
 Believe me, then, within my soul,  
 Ecstatic joy awaking,  
 My lips, sweet music making,  
 Strike up love's deathless strain  
 But if thy glances;|| angry roll  
 Or seem displeased unduly,  
 ||: Believe, I speak thee truly: ||  
 ||: My heart is rent in twain: ||

3.  
 Credimi allora un'estasi  
 Dal cor mi si sprigiona  
 E lieto il labbro intona  
 La sua canzon d'amor  
 Ma se il tuo guardo, il guardo ahi misero!  
 Tu volgi a me severo  
 ||: Credimi, parlo il vero, :||  
 ||: Sento spezzarmi il cor :||

3.  
 Glaube mir, dass mein Herze ist  
 Voll lauter Liebesträumen,  
 Es sucht zu Musik Rheimen  
 Und lauscht der Liebe Klang;  
 Doch wenn du freundlich:|| nicht recht bist,  
 Wohl gar zeigst Misgefallen,  
 ||: Dann hör' ich widerhallen :||  
 ||: In mir nur Todes Sang. :||



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## SOME LIES OF OUR OWN.

**N**OT wishing to be behind the times, and yet not desiring to copy with servility the improvements upon the truth which we find in many of our contemporaries, we have concluded to try our hand at writing and publishing a few lies (Say a sample dozen) of our own. Should we in so doing seem guilty of plagiarism, we beg our readers to believe that it is not that at all, but an unconscious absorption or assimilation of the oft repeated thoughts of others.

No. 1. The circulation of KUNKEL'S MUSICAL REVIEW is not less than two million copies per month, and we don't want any more subscribers.

No. 2. Patti is the greatest singer in the world; Wagner was the greatest musician that ever lived, and Sherwood is a second Rubinstein.

No. 3. The New York music trade papers are of great value to the trade, most of all as advertising media; they are impartial and incorruptible—especially Freund's.

No. 4. If you want to learn to sing, the best way to do it is to examine your throat with a laryngoscope. That is the way all the great singers have accomplished success. Get some "voice-builder" to teach you as soon as possible to sing by means of gymnastic exercises. A little St. Jacobs oil, rubbed nightly over the soles of the feet, will add greatly to the compass and fullness of the voice.

No. 5. True love of music is what moved the St. Louis merchants to subscribe so liberally to the contemplated exposition and music hall building.

No. 6. Princess Louise, when she passed through St. Louis, offered the editor of KUNKEL'S MUSICAL REVIEW a salary of \$100,000 a year, board, washing and traveling expenses, if he would consent to go to Canada to edit a musical monthly. The editor refused, for the reason that his present position is much more lucrative.

No. 7. When a pianist or a *prima donna* has given an opinion concerning the excellence of some particular make of pianos, it is understood, first, that the testimonials are unpurchased and, second, that *prima donne* are necessarily good judges of pianos.

No. 8. President Arthur writes us in date of Feb. 30th: "My dear boy, I should not feel safe in the White House, in fact I should immediately surrender the reins of government to that true reformer and patriot, Ben Butler, if I did not know you are at the helm of KUNKEL'S MUSICAL REVIEW, the great civilizer of our country. I shall, in my next message, recommend to Congress the appropriation of \$1,000,000 (or if you wish, \$2,000,000) for subscriptions to your paper, which are to be presented to each Indian family. Has not the poet said, 'Music hath charms to soothe the savage breast?' and I want them to have the best. I also propose furnishing each squaw with a new upright piano, and I wish to know your opinion upon the different makes, as I propose to be guided by you exclusively."

[NOTE. We wish to confer with the different manufacturers. No commission on sales expected or accepted.]

No. 9. A new musical notation is the first requisite to the advancement of music in this country. There should be one notation to learn by and another to sing and play by afterwards.

No. 10. A Hale piano, with Hale's name upon it, is all right; but if you stencil any other name upon the case the sounding board warps and cracks, the strings rust and snap, the moths eat up all the felt, and the celluloid of the keys becomes more explosive than dynamite.

No. 11. The *St. Louis Globe-Democrat* and the *Missouri Republican* have able musical critics. They know a trombone from a piccolo.

No. 12. Abbey having failed in his endeavors to get Patti for his proposed operatic venture in New York, has made overtures to Susan B. Anthony, who will probably make her *début* as Violetta in *La Traviata*.

No. 13. (For good measure). Frank King is writing a symphony, and has been offered £25,000 by a London firm for his manuscript.

In addressing a Sunday-school awhile ago, a speaker said to the boys: "Always be kind to your little sisters. Now, I never had a little sister, and I once tried to be kind to some other fellow's sister, but she had a cruel father, and he hurt me helping me off the front steps."—*Denver Hello*.

On the occasion of the Concours of 1883, the town of Amiens is organizing for May 13 a grand international festival of various societies. Also the town of Lille is preparing a grand festival for June 3d and 4th, when a concourse of singing societies and bands will also form an attraction. Both French and foreign organizations are invited to take part in the affair.

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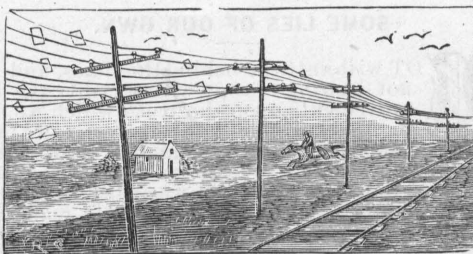
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### CORRESPONDENCE.

BOSTON.

BOSTON, FEB. 15, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—First came a law suit and then came the *Redemption*. The law suit resulted in the restraining of an American composer from rescoring Gounod's work. The judges must have been keen musicians, for the orchestration is really the redeeming feature of the work. But the verdict will produce widespread devastation among the managers who are making fortunes by arranging light operas by French and English composers, and putting them on the stage. It was a comical verdict, but it was a still more comical trial. Fancy Chadwick and Prof. Paine on the witness stand, explaining orchestration (in one easy lesson) to their honors, and trying to make the bench understand the laws of harmony. But the work itself is not quite as great as the fuss that has been made about it both in England and here. It has its great moments, as in the finale of the second part, and in some of its chorales, but even these are not to be compared with the choruses of Mendelssohn's *Elijah* or the chorales in *St. Paul*, while in the lesser portions of the work the depth of weakness is reached. The March to Calvary might suit very well to a modern band of regular soldiers, but scarcely pictures the awful scene on calvary. It is said that Gounod desired to picture the vulgarity of the people who were dragging the Saviour to execution. If so, he committed a breach of good taste and violated the laws of art. Vehemence and hate can be expressed by higher means, *vide* the turbæ in Bach's Passion Music (the shout of "Barabbas" or the phrase "Let him be crucified") or the "Baal Music" in *Elijah*. The journey of the Holy Family is strongly suggestive of the "Funeral March of a Marionette." *Per contra* the picture of the Darkness is very vividly drawn. But I can raise not a thrill over the "Redemption theme" itself. This theme, which is used after the modern "motive" fashion is not at all impressive. It is a tune, a very sweet one to be sure, but an ordinary tune for all that, and one can not imagine the Deity promising Redemption in a pleasing violin melody. This theme reappears something like nine times, and only once (at the close of the second part) is it really impressively worked up. The concluding number of the work is developed almost exactly in the style of "Nazareth," which though worthy in its way, is not oratorio music.

As regards the performance itself it was probably the best that America will have of the work. The Handel and Haydn Society never sang better than on this occasion. Power, surety of attack, clear singing, and good shading even in high, and intricate passages characterized the performance. The soloists were all excellent too, although Mr. Remmert must be ranked as the best, since his performance, of the part of Jesus was dignified and artistic in a very high degree spite of a marked foreign accent.

Mr. John F. Winch also did remarkably well with the bass narrator's part. I regret that I cannot devote more space to the analysis of the work and the performance but there are other new works which have been performed here within the month which require a word of notice. One of these was brought out at the last concert of the Boston Symphony Orchestra and was nothing less than a manuscript Symphony of Schubert. Although the score has never been printed, and was performed on this occasion for the first time in America, still the work is not an unknown or obscure one. It is the 5th of the series of nine, and was composed by Schubert in September, 1816. It was the custom at this time for several of Schubert's friends, to meet the composer on Sunday afternoons, and play quartettes, and string and woodwind chamber music generally. Schubert himself played the viola on these occasions, and at times composed music for the little gathering. This Symphony was one of the compositions written for them. Naturally it is very lightly scored, no drums, or brass appearing, but the work falling wholly upon the strings and woodwind. This led to a monotony of color as compared with the more earnest symphonies of the composer's latter years. There is a great deal of Mozart and Haydn present in the work, but although their styles are closely imitated, occasionally a little of Schubert's own individuality peeps out. The whole work ought not to be rigidly judged from the symphonic level. It is pleasing and neatly put together and that is enough. It will not take a permanent place on American concert programmes however. There has been a fourth arrangement made of the work in Germany, and Peters, the German publisher possesses the autograph score I believe. Another new work was given at the last concert of the Philharmonic Society and was the Italian Symphony by Rheinberger. This work has all the skillful treatment of the great composer, but it has more geniality than he usually vouchsafes in instrumental work. His Wallenstein Symphony is an impressive picture of musical gloom, but this is full of life and color. Spite of the development of the first and last movements, the folkstone is not lost sight of, and the Scherzo has a movement which might answer for a peasant's merry making or any other bit of musical rusticity. The weak point is the slow movement which has no especially new ideas, but sets them forth at too great a length. Next week we are to have an orchestral concert in honor of Wagner at which many of his works are to be performed. A memorial concert is also to be given in the New England Conservatory of Music, at which Mr. Apthorp is to read a biographical sketch of the composer, and Messrs. Maas, Bendix, Turner and Elson are to give selections from his works. The two last named musicians gave a classical concert under the auspices of the conservatory, at Minot Hall last week, at which some good modern chamber compositions and several *Lieder* were presented before a large audience. But the most important events at the Conservatory have been the two quarterly concerts (one no longer suffices to display even the most advanced students of the institution) and a reception to Mr. L. W. Mason who has returned from Japan (for a short time) where he is teaching the European system of music with great success in the leading schools. On this occasion were present His Honor Mayor Palmer, who presided, the Rev. Joseph Cook, Hon. C. W. Slack, John S. Dwight and many other notabilities who made speeches. A fine collation

was served, and the system of training children in the public schools in reading music at sight was shown by Mr. Holt whose work in this direction has born marvellous fruit. Everyone had a good time at the gathering including  
COMES.

CHICAGO.

CHICAGO, February 28, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—After several months of severe illness I resume my correspondence with feelings of great pleasure. It is to my mind an agreeable task to contribute a little mite towards informing your friends of what we do here in Chicago in the musical direction. It has been a hard winter physically, musically and otherwise, on general principles, and from a "secular" point of view our managers have not "sat up all night, to spend the money they made!"—Still there are a few exceptions, the "Nilsson" concerts where not even standing room could be had; Col. Mapleson's opera and the Chicago Church Choir Company, which have been very successful. The latter company has given a very acceptable series of operatic performances at McVicker's Theatre last week and demonstrated the fact, that it ranks with the best light opera companies in the country. Miss Herrick, Miss St. John, Miss M. Abel Haas, (the latter especially), Mr. Wolf and Prof. Kayzer have carried away several bushel-baskets full of glory and approbation. "The Pirates," "Bells of Corneville" and "Patience" were rendered in an artistic and spirited manner and Chicago may well be proud of this fine organization. Mr. H. Clarence Eddy gave his last organ recital Saturday afternoon last, at Hershey Music Hall. The programme consisted of works by Moscheles, Mozart, Allegri, Gounod and others. The second concert of the Apollo Club, February 23d was attended by a large audience, the club was assisted by the "Arion Society" of Milwaukee (Prof. Tomlins being leader of both societies), Prof. Chas. E. Garrett, the Chickering Quartette and Mr. W. C. E. Seeböck, one of the finest pianists in this country, and others. Mr. Edward Schulze, our home tenor, who is well known as a fine musician, will have a benefit April 11th on which occasion, Chicago will have the pleasure of hearing Miss Lillian Russell, Mr. Schulze's sister-in-law. Mr. W. S. B. Mathews of Evanston gave four lectures upon music with pianoforte illustrations, by Miss Lydia S. Harris at Oberlin, which were very instructive and highly appreciated. Silas G. Pratt's opera "Zenobia, Queen of Palmyra" is underlined at McVicker's Theatre March 26th with full chorus and orchestra. The untiring Silas is drilling both,—does his own "poetry and melody," advertising, costuming, etc., etc., and with a gait of 2.11½ a mile flies along the streets—the busiest man in Chicago. He ought to have a grand success!—I shall not fail to write "Zenobia" up fully in my next. The "Beethoven Society" (Carl Wolfsohn) have a grand concert to-morrow and I will write "her" up also in my next. I say "her" advisedly, as the ladies are in the majority there. I will also give you the history and plot of a new comic opera in two acts, shortly to be produced east, which has for authors two young Chicagoans, and which is acknowledged excellent in every respect; the title is still kept "mum." Your correspondent had the great pleasure of hearing some of the music, has read the libretto and being around a great deal and familiar with all the old "stagers," so to speak, "Olivette," "Bells," "Patience" and others, can truly say, that this pretty musical production will doubtless have a bigger success, than any of the ones mentioned. It is brimful of catchy melodies, waltz songs, a vocal polka and a gavotte and several grand choruses, and, just think, "there is really a plot to it." The libretto is very funny. I will try and send you a full description for the April number. We have also had two weeks (one at the Grand and one at the Academy of Music) of "Iolanthe." Some people say it is a "higher order of music" than "Pinafore"—that may be. I prefer "Pinafore," and then trade the latter off for "Billy Taylor" and then shoot "Billee?" In my next I will give you more "news." The Review is a general favorite and in its present "dress" cannot be beaten. *Au revoir!* LAKE SHORE.

### OYSTERS CHARMED BY MUSIC.

THE *Philadelphia Times* tells the following truthful story: Many of the patrons of "the Norfolk beds," Sanson street, near Eighth, wonder how Captain Heiss, the proprietor, can afford to sell eight large fried oysters with a glass of cider or a "Flora de Wheeling" cigar for the small sum of fifteen cents. Not wishing to carry his secret to the grave, the captain has confessed that his bivalves are corn-fed, and that their appetites are stimulated with music. The International-Comique is opposite the captain's oyster parlor, and once or twice a day the musicians, connected with the Thespian Temple appear on the balcony under the spreading wings of ex-Squire McColgan's gilt eagle and pour forth wild, weird and indescribable music. Deaf people living in the neighborhood tell strange stories about the power of horn-blowers and voracious bar-keepers declare that the instrumental work of the orchestra sours every milk punch they compound.

Captain Heiss observed that whenever the band began tooting, his oysters opened their shells and kept them open until the music stopped. A happy thought struck the captain not long ago, and making a bucketful of cold gruel with cornmeal and salt water he proceeded to feed the entranced mollusks. He filled his cellar with oysters and every evening soused them with gruel. Two weeks later the oysters were so fat that they were unable to close their shells. Between music and gruel the captain declares that an oyster as small as a half-dollar will in ten days treble its size and become as luscious and highly-flavored as a railroad fish-ball. The discoverer further says if a fish-horn is blown over a lot of oysters every bivalve will open its shell.

THE Czar presented Signor Cotogni, after the success achieved by the latter at St. Petersburg in *Hamlet* and *Don Giovanni*, with the large Gold Medal for Merit, a mark of distinction previously accorded to only two artists, Rubini and Mme Adeline Patti.



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### ANSWERS TO CORRESPONDENTS.

**JOHN S., Lincoln, Neb.**—*Dwight's Journal of Music* ceased to appear in June or July, 1881.

**ELLA N., Milwaukee.**—Patti is a native of Madrid, born of Italian parents, raised in America; Albani is a French-Canadian; Fürsch-Madi is a German-Jewess; Schalchi is an Italian; Durat is French; Galassi and his wife are Italians; Paola Rossini is (we believe) an Hungarian; Mierzwinski is a Pole and Ravelli an Italian. We do not know the nativity of Mme. Cavalazzi, although her name would indicate that she is an Italian. Stage names are, however, poor guides for anything.

**"NORAH," Las Vegas.**—The *Paris Conservatoire de Musique* is the oldest of musical schools. It was founded in 1795; next in age is the Milan Conservatory, founded in 1808. The Leipsic institution, though deservedly famous, is only forty years old.

**ANNIE P., Louisville.**—Tuning pianos is an art that demands not only an accurate ear but practice and experience. Do not attempt to tune your own piano, as you will be pretty sure to do it some serious injury, without actually tuning it correctly. In the selection of a tuner, remember that the cheapest are usually the most expensive, in the long run.

**"A. B. C.," Washington.**—Any of the pianos you mention are good. We must decline expressing any opinion upon their relative merits. You must remember that no two instruments from the same factory are exactly alike in all respects and no one can speak of the merits of any make from the inspection of one instrument, which may be either above or below the average of those turned out by the firm whose name it bears.

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### QUESTIONS PERTINENT AND IMPERTINENT.

Was it Remenyi's playing in the beer-vaults of the Anheuser-Busch Brewing Association that inspired Mr. Adolph Busch to subscribe \$5000 to the Music Hall fund?

Won't the piano compositions which they say Sherwood has been writing while he was "sick," be sick compositions?

Is it true that certain St. Louis musicians, professionals as well as amateurs, are already laying the wires to get "com-mish" for the building of the organ which it is supposed will be put into the new music hall?

Would it not be well for the Music Hall Association, when it gets ready to erect an organ, to see to it that ten or fifteen per cent of the price of it does not go as commission to musicians who will proffer disinterested advice?

Ought not all the parties who took an active part in putting the thing called an organ into Mercantile Library Hall to be considered as disqualified to do or advise anything concerning the organ for the new music hall? If not, why not?

How much longer will the firm of Patti and Nicolini continue?

Did they not say that Thomas was the life of the Cincinnati Conservatory and that it would die as soon as he left?

Is it not pretty lively yet for a corpse of several years' standing?

What has become of the violin-piano which was said to have been successfully invented some time ago?

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A minister's son so misbehaved himself as to tire the patience of the "head" of the school. Finally the "doctor" said to him, after a gross act of misconduct, "You must prepare yourself for a severe whipping." When the appointed time came, the doctor was on hand, with his rattan, and laid it with considerable unction upon the boy's back. Nothing but dust followed. The subject of the discipline was entirely at his ease. "Take off your coat!" was the command. Again whistled the rattan around the boy's shoulders, but with no more effect. "Take off your vest, sir!" shouted the doctor. Off went the vest, but there was another under it. "Off with the other!" and then, to the astonishment of the administrator of justice, he exposed a dried codfish defending the back of the culprit like a shield, while below there was, evidently stretching over other exposed portions of the body, a stout leather apron. "What does this mean?" said the doctor. "Why," said the rogue, "you told me to prepare myself for punishment, and I have done the best I could."

**SAN FRANCISCO.**—Consul A. F. Bee, of the Chinese Consulate Office, expresses himself clearly in saying that he, as well as his family have suffered severely from rheumatism and neuralgia, and that medicines were used in vain. At last St. Jacobs Oil was tried, which effected immediate cures in every case. The Consul regards the Oil as the greatest pain curing remedy in existence.

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**U**NDER the above heading *The London Times*, of February 5th, publishes the following remarks:—"The law of the United States is notorious for its utter disregard of the claims of foreign artists and literary men to the rewards earned by their labors. Foreign pictures are liable to an import duty all but prohibitive. It is stated that when Mr. Herkomer recently wished to introduce some paintings and sketches not for sale, but for illustration of the lectures he is delivering in America, he was compelled to leave them at the Custom House. The dues would have swallowed up his fees, and his audiences were thus deprived of the better part of their enjoyment. 'Whereas the United States,' declares the Society of American Artists, 'is the only leading nation in the world that has not inherited the works of any great epoch of the past, it is at the same time the only nation that puts a penalty, by means of a tariff, upon the import of works of art, both ancient and modern.' Musicians are ill-treated in a different way. Their works, so far from being excluded from the United States, are imported, or, at least, reprinted too readily, and their only hope of remuneration lies in the good faith of individuals, who, it is satisfactory to add, have in many cases been more honest than the law of their country. So far the chances of the author of a novel and of a symphony are equal. But there is still another point in which injury, not unaccompanied by insult, may be inflicted on the ill-fated composer. A symphony or opera, in order to be fully appreciated, must be heard; experienced artists may read a score as ordinary people read a book, but even they can never fully realize the living power of a great musical creation from the dead symbols inserted in the staff of five lines. From this fact another, and a very important right accrues to the composer or his representative, that of having his work performed, and reaping such material benefits as may result from that performance. This right also the American law does not secure to the foreign composer, but there is, in his hands, a very simple means of enforcing it, which is, not to publish the full score. In consequence we find that the great publishing firms in England and on the continent seldom offer for sale the full score of their most important articles, much to the annoyance of the serious student of art, who is thus prevented from becoming acquainted with modern masterpieces in the only form in which they can be fully appreciated. But even this precautionary measure American enterprise has been able to circumvent, in a manner which, in its barefaced disregard of all artistic proprieties, is perhaps without precedent. Although the full score of a symphony or an opera may be withheld, the publisher is compelled to bring out a pianoforte version of that score, from the sale of which, indeed, the greater part of his profit is necessarily derived. Now, as every musician knows, such a reduction for the keyed instrument is at best but a feeble echo of the real conception; instrumentation in music is what color is in painting, or dialogue in the drama. In it the master of the orchestra embodies the subtle effects of his art, the most interesting combinations of harmony and polyphony; without instrumentation, in short, modern music would be reduced to a stage of second infancy, more helpless than that from which the Italians developed it in the 16th century. Such considerations are of the utmost importance to the artist; to the music trader they are a matter of perfect indifference. As long as he can produce a work, in any shape or manner, call it after a famous name, and derive the pecuniary benefit which that name is certain to bring with it, his conscience is satisfied. The public, he knows too well, as a rule, is not given to criticism, and accepts and admires any maltreatment of an acknowledged masterpiece as long as the name of Wagner or Gounod or Berlioz is attached to it in the programme. It is on this principle that American *impresarii* have been acting for a number of years with impunity. In case an opera was successful in Paris or London, they would purchase a pianoforte copy, and commission a wretched musical hack—for no artist of position would undertake such a task—to re-construct from it a full score according to his own sweet will. The injustice inflicted by such a proceeding upon the reputation and the material interests of successful composers is too obvious to require further comment. Supposing an ordinary penny-a-liner were to rewrite the dialogue of one of Dumas's or Sardou's dramas from the 'argument' prefixed to the acting versions, the result could not be more deplorable than what has been, and may any day be, witnessed on the American operatic stage or concert platform.

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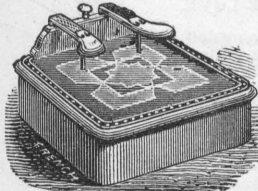
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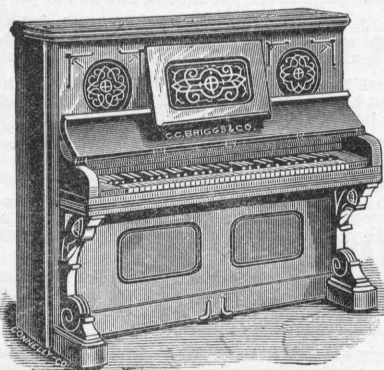
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At last, however, a sense of this shameful injustice appears to have been roused in the dormant minds of American law-givers or law-interpreters. In two recent instances the legality of the proceedings above referred to have been tried, and in both the decision has been in favor of justice and common sense. The first of these decisions referred to the performance of *The Merry War*, an operetta by Strauss, at Chicago; the second, and infinitely more important one, given at Boston a week ago, to that of Gounod's *Redemption*. The almost unprecedented success of this work, ever since its first performance at the last Birmingham Festival, is a matter of history. In New York also it was received with unanimous approval, when recently given there by the 'Chorus Society,' under its conductor, Mr. Theodore Thomas, to whom the right of performance, together with the loan of a copy of Gounod's original score, had been granted by the publishers, Messrs. Novello, Ewer and Co. Here, then, a vista of unmeasured profit opened before the eyes of the American depredator. An enterprising member of the fraternity set to work without delay. A spurious full score was without difficulty evolved from the pirated pianoforte arrangement, and a performance of the work in this distorted condition was advertised under Gounod's name. Messrs. Novello, however, sued for an injunction to stop this nefarious proceeding, and a rule to that effect has been granted to them by the United States Circuit Court at Boston. Whether this decision will be upheld against a possible appeal, and whether it will become the law of the United States collectively, we cannot at present say. If so, musical composers will have reason to congratulate themselves upon a finding which will place them in a far better position than that occupied by literary men or artists. The simple precaution of withholding the full score will make their author's rights regarding performances as safe in America as they are in Paris as a matter of course, and in London after certain tedious formalities have been gone through.

It would, perhaps, be too much to hope that the decision of the American judges was inspired by an abstract love of the beautiful in art. Considerations such as these are more likely to have been in their minds:—If a man were to tint an engraving of the Madonna di San Sisto and palm it off on the public as an original Raphael he would be punishable for taking money under false pretenses, and exactly the same fraud would be committed if a performance of Gounod's *Redemption* were given and advertised under his name from a score not written by himself, but by an incompetent hireling."

The *Times* seems to be under the impression that Judge Lowell's decision is the promulgation of a new principle of law, while as a matter of fact Judge Lowell based his decision upon what he considered to be the common law. We fear his decision will not stand on appeal. At any rate, nothing short of an international copyright law will accomplish the reforms which justice demands. Should Judge Lowell's decision, however, be affirmed by the U. S. Supreme Court, although it would have no binding force upon the State tribunals, it would upon all federal courts, and since foreigners, as such, have a right to bring their actions in the United States courts, if they prefer them to the State courts, it would only be necessary for them to select that forum to secure the same results as if the decision were to become the law of each of the States.

M. ERNEST REYER, composer of *La Statue*, has gone South for the benefit of his health. He intends staying a short time at each of those pleasant resorts—Cannes, Nice, and Monte Carlo.



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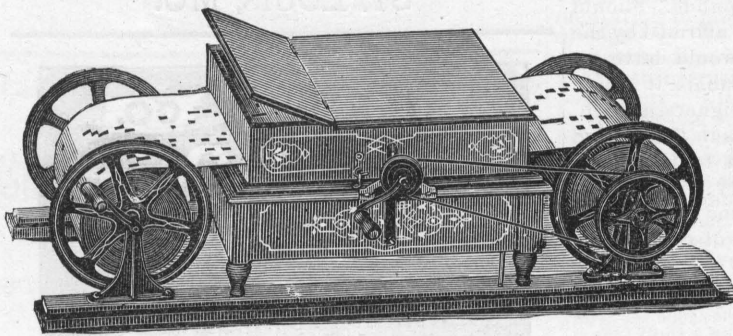
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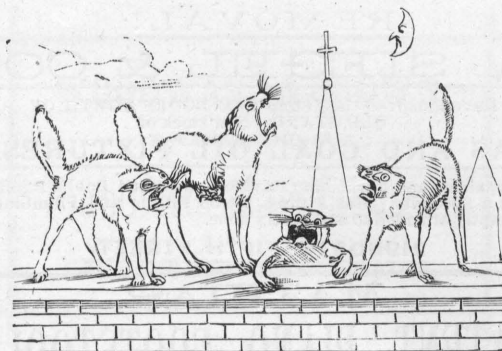
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They met—'twas in a crowded street;  
Their hearts were in a flutter:  
He glanced into her eyes, and thought  
There was no fair rebutter.  
She sent back a responsive smile;  
He knew at once he'd found her;  
A mutual recognition came,  
And forthwith sur-rejoinder.

They stroll along the shady walk,  
Their beings with fond love elate,  
Until they reach the fair one's home,  
And halt beside the garden gate.  
"Try not to pass," the maiden said;  
"An ancient writ won't calm us;  
Should you essay to enter there,  
You'd hear the old man-dam-us!"

WAGNER is gone, his music is also a jar-gone.

ITALIAN music is fine because it is ground so much on the streets—*New Orleans Picayune*.

If you want an example of thorough non-partisanship, take the members of a brass band during the campaign.

WHY is that point of the elbow that is always getting hit called the "funny bone?" Because it borders on the humerus.

"WHAT's the difference between you and astronomy?" asked one student of another. "Give it up! What is it?" "Why, tronomy!"

It is the dog that has the pants, and the young man the pantaloons, but sometimes before the young man can get over the fence the dog has the pantaloons, and he has the pants.

MAY and June may be the months for poets, but the landlords in St. Louis wish every month in the year were February, so that they could collect thirteen rents a year instead of twelve.

NEW YORK has a hotel called the Hotel Dam. We have never seen it, but have heard it frequently mentioned at other hotels about the time the bill was paid.—*Glasgow Times*.

It would do the inmates of a poorhouse good to attend a charity ball and see the diamonds and good clothes that are worn by others for their benefit.—*New Orleans Picayune*.

At St. Anne's Sunday school, in Lowell, in answer to the question, "What is the greatest church festival?" a little orphan of six years promptly responded, "The strawberry festival."

"ARE you certain of securing the diadem?" asked the minister of the dying man, and when the man said he did not "want to diadem bit," the minister and the doctor fled, and as a consequence the patient got well.

A HARTFORD girl, pursued by a ferocious dog, turned and faced the animal courageously, and the brute turned tail and fled. And yet she wonders why the young men seem shy about offering to marry her.—*Louisville Journal*.

WHEN a California man sees "no cards" at the end of a marriage notice of a friend he remarks that "that girl has put some of her pious notions into Jim's head, but he'll get over them after he has been married awhile."—*Somerville Journal*.

SOME heartless wretch caught two cats, tied them by the tails and flung them into the cellar of a church. The residents of the vicinity heard the noise the animals made, but thought it was the choir rehearsing.

UNCLE DICK (an eminent R. A.): "Well, Johnny, and what are you going to be?" Johnny: "I shall be a judge, like papa." "Uncle Dick: "Ah, but you haven't brains enough, my boy." Johnny: "Oh, then, I'll be an artist like you."

"WILL you have more beans?" "No, I thank you," said the Boston girl, "gastronomical satiety admonishes me that I have arrived at the ultimate stage of deglutition consistent with dietetic integrity." Yet she had eaten only a little over a quart.

"MAMMA," asked little Edith, "be all grown people hateful?" "Why, Edith," replied the mother, "what put that idea into your head?" "Nothing, mamma, only I know everybody who comes here is hateful, 'cause I always hear you say so after they go away."

A CHICAGO doctor on the witness stand spent an hour the other day explaining how a man feels when drunk, and the papers there have received 90,000 letters from prominent citizens denouncing the doctor as a fraud, whose views are purely theoretical and of no practical value whatever.—*Phil. News*.

A NEW brass band was hired to play at a funeral of a Connecticut deacon. They were playing a slow and solemn dirge at the grave, when suddenly the trombone man shot out a blast that started the hearse horses and broke up the whole procession. The leader, turned upon him fiercely, asked him what in the name of all hot places at once he was doing that for? He answered with a smile: "Gosh! I thought it was a note, and it was a hoss-fly; but I played it."



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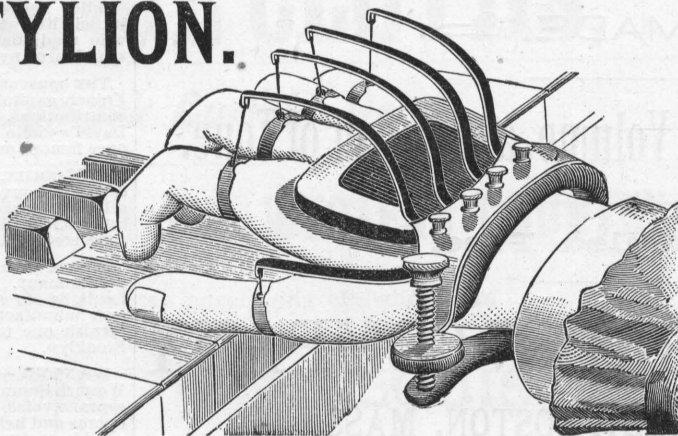
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A SPRUCE and conceited young Mr.  
Fell in love with another chap's sr.  
With his sweet little cane,  
At the end of the lane,  
He met, and he fain would have kr.  
But he trod on her train.  
At the end of the lane,  
And a slap on his face made a blr.

It is reported of the Japanese prince, Arisuwaga, that he attended the performance of "Lohengrin" in New York, and remarked afterward that the German music of the future reminded him greatly of the Japanese music of the past.

AN editor who wanted to praise a new piece of music, but didn't know what to say, ventured to remark in the current issue of his journal, that the composition "supplied a want long felt, and would be an ornament to any music rack."

AN *Impressario* once approached a Mule and offered him Advantageous Terms to Become a Prima Donna.

"Alas," quoth the Mule with a Sigh, "that is an Impossibility, for though I have an Ear for music, my Voice is sadly Attuned."

"But you can Kick," inquired the *Impressario*.  
"At kicking," admitted the Mule, "I am Positively Peerless."  
"Then," exclaimed the *Impressario*, "you have the Highest Qualification of a Prima Donna. Consider yourself Engaged."—*Denver Tribune Primer*.

"An' how are ye livin' these times?" inquired a free and independent elector of one of the Poor Directors. "Decent, me boy, decent, you may depind upon it. There isn't a day we set down to the table that it hasn't a bookay on it, an' may I never breathe again if the clerk ever leaves the table before he eats the last flower." The clerk was asked if he generally devoured a bouquet at dinner. He replied that the almshouse table was generally furnished with first rate celery and he generally managed to eat his share of it.

"CAN you give me change for five dollars?" inquired a hare-lipped man diving into a west-side grocery store. The proprietor got down from a high-step ladder where he was dusting the top shelves, ransacked the money drawer, went back to office and opened the safe, counted out the money in halves and quarters and pushed them over to the hare-lipped individual. The latter coolly picked it up and walked toward the door. "See here where's your five?" inquired the grocer. "Oh, I'll bring that in next Saturday; or if not then, any time on Monday will do, won't it?"—*Boston Courier*.

THE other day a small-sized colored man was roundly abusing a brother of color, on Antoine street, large enough to eat him up. After the abuse had continued for a long time without results, a white man said to the party of the second par: "Why don't you pick him up and mop the snow with his legs?" "I could do it, boss," "Then, why don't you?" "Waal, I was considerin'. If we have a bout, I shall probably be 'rested. If I'm rested, my name will be in de papers. If I get in de papers, de man up on Calhoun street, who owns de house dat I moved out of in de night, will know whar to find me, an' gently elucidate de information dat he wants de fo' months' back rent."—*Boston Courier*.

SENATOR HOAR tells of James Russell Lowell's latest *bon mot*—an especially good one. Lowell is immensely popular in London society, and on a recent occasion when Lord Granville invited him to dinner he remarked in his note of invitation that it was rather a short notice on which to request the company of the most engaged man in England. To which the most polished of American statesmen replied that no notice could be too short to "the most engaged man in England" that came from the most engaging man in England.

SENATOR VOORHEES, in the late political campaign, said: "My farmer friends, what is to become of your great corn crop in this country, if prohibition is adopted?" An old farmer asked him if he really wished an answer? "Yes, my friend," said the senator, straightening himself up to his full height, "I am seeking information." "Well, then," replied the farmer, "we will raise more pork and less hell." The senator had asked the question at several meetings before, but he omitted it afterward, not caring to listen again to the laughter that greeted his discomfiture.

AN Austin young lady, who has enjoyed the advantages of a classical education at a Northern female college, happened to be at home when her aged grandmother was stricken down with a fatal illness. The entire family gathered around the death-bed of the old lady, who, in a feeble voice, said:

"Good-by to you all, I am gwine ter peg out."  
"Grandmother!" exclaimed the young lady, in a tragic tone of voice, "please don't say that. Don't say you are gwine to peg out. Say you are going to expire or that you contemplate approaching dissolution. It sounds so much better."—*Texas Siftings*.

A BOSTON gentleman, who was very fond of music, was anxious to find the name of a certain song, the melody of which had pleased him greatly. At last he heard an organ grinder in New York playing it fortissimo. He rushed up to him: "What is that tune?"

"Silfa tredri monigo," was the instant reply. The gentleman on his return to Boston, went immediately to a music store and asked for an Italian song, entitled: "Silfa tredri monigo." "I don't know it; whistle the air." The gentleman "prepared to pucker" and succeeded in getting the melody. Instantly the clerk brought him—"Silver Threads Among the Gold."

A MIDDLETOWN young lady never tires of relating an amusing occurrence of the sleighing season last winter. She was enjoying a ride in company with two Hartford gentlemen and she was driving. One of the gentlemen slyly inserted a hand in her muff and lovingly pressed her disengaged hand. She blushed and withdrew it just as the gentleman on the other side slipped his hand in the muff. She knew by the action of her adorers that the hand pressures were frequent and loving within the silk linings of the muff, for first one face and then the other would bob forward to catch a look at the sweet face and eyes which prompted, as they supposed, the tender pressure of the hand. The by-play lasted until the young lady quietly remarked: "If you gentlemen are through with my muff I would trouble you for it now as my hands are getting cold." And the two gentlemen, who had been comfortably warm up to this time, suddenly felt an Artic chill creeping up their spinal column and the mercury of their feelings dropped to a 100 degrees below zero. The two gentlemen are strangers now.



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## MAJOR AND MINOR.

*David*, an oratorio by Richard Hol, has been brought out with success in Amsterdam.

THE *Neue Zeitschrift fuer Musik*, founded by Schumann, will this year celebrate its fiftieth anniversary.

GOUNOD's *Redemption* has been purchased for Italy by Ricordi, of Milan, who will shortly publish an edition with Italian text.

THE *mise-en-scene* of Saint-Saëns forthcoming *Henry VIII.*, at the Grand Opera, is said to have cost 340,000 francs.

AFTER an oblivion of thirty years, Boieldieu's opera, *La Fete au Village Voisin*, has been most successfully revived in Brussels.

BOITO's *MEFISTOFELE*, with a cast including Teodorini and Borghi, Masini and Nannetti, will be produced ere long at the Teatro Real, Madrid.

THE Philharmonic Orchestra, Berlin, announces three Subscription Concerts, with Blumner, Rudorff, and Joseph Joachim as conductors.

MOZART's *Nozze de Figaro*, which has not been performed there for a considerable period, is in rehearsal at the Théâtre de la Monnaie, Brussels.

GOUNOD's *Redemption* will be performed under his own direction, at the annual concert in April of the Brussels Nouvelle Société de Musique.

MAPLESON is in negotiation to produce Saint-Saëns' "Henry VIII." next autumn in New York, under the composers own direction.

M. CESAR FRANK has written a symphonic poem for orchestra, called *La Chasse Fantastique*, which is shortly to be heard at one of the Concerts to be given by the National Society.

THE King of Roumania has sent Carl Reinecke, at Leipsic, the Officer's Cross of the Roumanian Crown, while the Queen has forwarded him her portrait, with an autograph inscription.

THE first opera of Verdi's acted in Paris was *Nabucco*, brought out at the Italiens on the 23d October, 1845; and the last, *Aida*, produced at the Grand Opera on the 22d March, 1881.

THE *Opinione* states that Verdi has refused to join the committee appointed to inquire into the dramatic and musical affairs of Italy, by the Minister of that department, Signor Bacelli.

At the seventh Gürzenich Concert (Cologne) conducted by Dr. Hiller, Brahms played his second pianoforte concerto. The same composer's choral ode *Nenia* and *Academic* overture were also in the programme.

AFTER the last performance of *L'Etoile du Nord*, at the Scala, Milan, Maurel, the barytone, gave a grand supper to Signora Dalti, the Marchese Calcagnini, Faccio, Cairati, and the members of the band.

DR. HANS VON BÜLOW has, it is stated, resumed his activity as conductor of the Meiningen orchestra, having almost completely recovered from an illness, the serious nature of which has been much exaggerated.

CH. GOUNOD's *Redemption*, with French words, has been given in Rotterdam, the principal vocalists being Mlle A. Kufferath, of Brussels, and M. Fontaine, professor of singing at the School of Music, Antwerp.

*Il Trovatore* says that a vocal quartette, composed of Austrian ladies, has arrived in Paris. It has obtained a great reputation. It is composed of three sisters—Fanny, Maria, and Aurelia Tschamps, and their cousin, Marianna Gallowitsch.

CHICAGO is not a healthy place for musical papers. Last month we recorded the death of the *Musical Bulletin* and now we learn that *Art and Music* has "been gathered to its fathers." For a good, healthy musical journal, you must come to St. Louis. It's probably the Mississippi river water that does it!

Says the *Chicago Indicator*: "Wagner and Flotow both 'called hence' within a few weeks. Musicians will wonder if their like will be seen again in this generation."—Musicians who read the *Indicator*, will wonder much more what resemblance any one could see between Flotow and Wagner.

THE museum of the Paris Conservatoire is an honor to the French capital and is continually being enriched by valuable contributions. Among late presentations reported are Felicien David's violin and two bows. They are interesting relics of a once famous artist.

M. MATHIEU, a Belgian composer and director of the music school of Louvain, recently had performed at a concert in Brussels, a lyrical and symphonic poem, entitled *Le Hoyoux*. The interest is well sustained, and it is quite original as well as well conceived. This young composer's reputation is increasing.

WHERE do all the pianos go? is a question which seems to puzzle many. Mr. George Chickering, who was recently in St. Louis, is our authority for the statement, that all the pianos ever manufactured in the United States would not suffice to furnish one to each family in the cities of New York and Brooklyn.

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## SPECIALTIES!

THE Municipal Council of Saint-Raphaël has dubbed one of the streets in that city Charles Gounod. It was at Saint-Raphaël, in a plain hotel room, that the great French composer wrote the score of *Romeo and Juliet*. The piano is still preserved on which he extemporized before setting about the work. In time it will become a relic.

A NEW opera, "Gudrun," by Herr Klughardt, met with an enthusiastic reception last month at Dessau, where it was produced under the direction of the composer. The work is likewise in course of preparation at the Berlin Opera House. Herr Klughardt, who is a disciple of the "New-German" school, has already become favourably known in Germany by his opera "Iwein" and other compositions, chiefly for orchestra.

BADEN.—The Grand-Duke has conferred on Professor August Wilhelmj, "in consideration of the services rendered by him to German art," the Commander's Cross, 1st class, of the Order of the Zähringer Lion. His Royal Highness presented the decoration himself, accompanying it with some highly flattering words and inviting the distinguished recipient to Court the same evening. During the tour he is making in the south of Germany, Wilhelmj excites the greatest sensation wherever he plays.

SIGNOR DEL PUENTE sang "Credimi," which we publish elsewhere in this issue, in the last Nilsson concert at Cincinnati, with orchestral accompaniment. His success was pronounced. The *Cincinnati Enquirer* says of him: "Del Puente complained of a cold, but seemed at his best. He is a universal favorite, and deservedly so. Words of praise of this celebrated barytone are not necessary in these columns. They have long ago sounded his praise." He sang "Credimi," a beautiful romanza by Varenco, and to an encore sang "Non e Ver."

THE *News* says: Sig. Del Puente sang "Credimi" with that large, virile tone and sure method, with neither claptrap nor tameness—that dignified artistry which is to be taken for granted whenever he appears. We have no barytone now on the stage who, taken for all in all, is his equal.

THE Duke of Edinburgh has decided, that the English Royal College of Music shall make a start, probably about Eastertide, in the premises at South Kensington, formerly occupied by the National Training School for Music. As upward of £100,000 (out of the £300,000) asked for has been subscribed, the college can begin with at least thirty residential scholars, besides several students who will receive instruction gratuitously, but will have to maintain themselves.

"I'd rather hear Albani once than Patti twice," for Albani's singing goes to my heart and Patti's does not!" were the words of Mr. George H. Chickering, vice-president of the Handel and Haydn Society of Boston, and one of the partners in the house of Chickering & Sons. We told him he would find in the number of the *Review* then on the press, that we had given public expression to similar views, but it afforded us pleasure to know that as competent a judge as he had arrived at the same conclusion, without any comparison of notes on the subject.

AT B. E. Thonssen's, 608 Olive Street, two doors from the new office of KUNKEL'S MUSICAL REVIEW, will be found on exhibition and for sale the best stock of water colors to be seen in St. Louis, as well as a fine assortment of engravings, oil paintings and picture frames, and last, but not least our friend Elwanger, the well known basso, who, polite and obliging with every one, has an extra smile for musical people. They, therefore, ought to give him a call whenever they want anything in his line, especially as Thonssen's prices are always "as low as the lowest," for the class of goods which he carries.

THE success of the St. Louis Music Hall and Exposition building subscription is due to Mr. Samuel Kennard, Chairman of the executive committee more than to any other one man. Such disinterested labor deserves its reward and we trust that those of our readers, who need anything in his line will refer to his advertisement, which has for several years been in the *Review*, and give him the preference over less liberal competitors. The house is the best of the kind in the West anyhow, and is said to carry the largest stock of carpets, etc., this side of Philadelphia.

## A BORN CONDUCTOR.

RICHTER is born to be a conductor; he plays the orchestra like any performer his instrument, he has the most inconceivable memory, knowing scores of scores by heart, not only phrases, but every instrument where it comes in. Being a German, he has unbounded command over his countrymen, but what is more astonishing, over Englishmen also; and he stood the biggest test that any authority can stand—the ridicule.

His English is capital, and at the rehearsals he comes out sometimes with phrases that are worth their weight in gold. Remember, please, that pizzicato means pinching the string with the finger, and that string in German means "Seite," so he called out once "The staccato not with the nail but with the meat, and on the C side." Once his band got careless, when he instantly shouted, "No republic here; will you take your movement of mine?" They laugh, but religiously do what he demands; because they know that, whoever is wrong, he is the man who can snatch the instrument, violin, horn, or whatever it may be, out of the performer's hand, and show every one of them what he ought to have done. I have seen him several times at rehearsals call upon the chorus, "Why the — do you not come in with such a phrase?" singing for them the music and the words all together. Once in Munich a tenor did not appear at the general rehearsal. Richter passed his baton to Hans v. Bulow, went on the stage and sang the whole part without a mistake in text or music. When an orchestra know that they have such a giant at their head, he can even afford to speak of the "meat of the finger tip." He is not to be shaken in his position.—*Temple Bar*.



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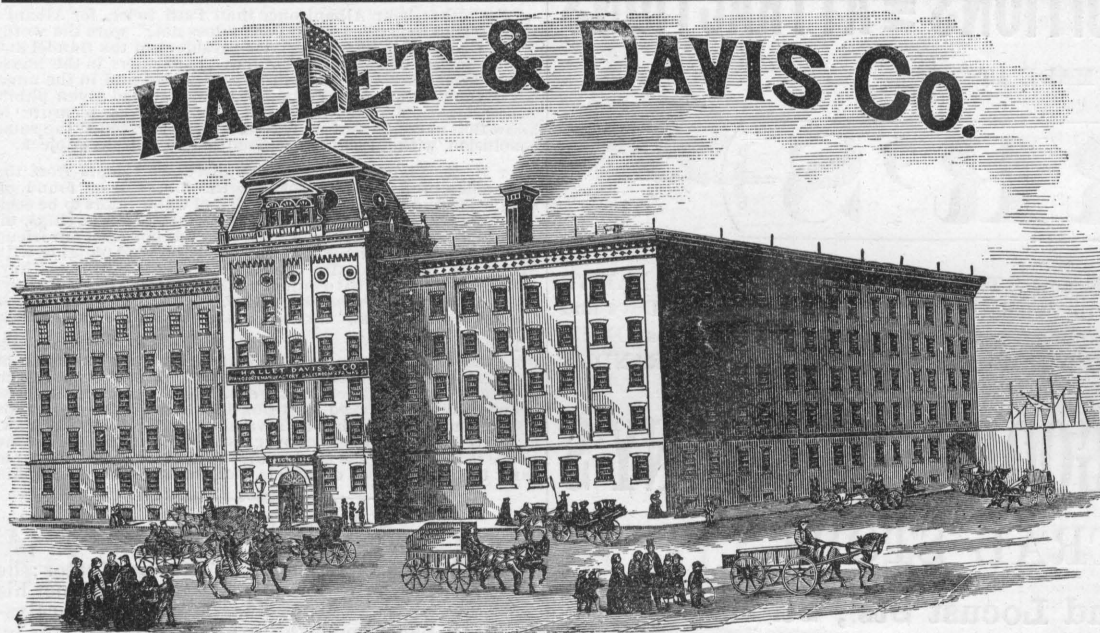
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SMITH AND JONES.

Smith—Well, old boy, have you found a good easy job such as you wanted?  
Jones—No, no, but I think I have an idea that may make us both independently rich.

Smith—Is it anything like your idea of going to New York to start a piano and organ store? If so, count me out—one bad break such as that is enough for me.

Jones—No that's not it—read this! (Hands him a copy of the Globe-Democrat.—Smith reads:—

"MISS CLEGG'S PERSISTENT SUITOR.

On Friday afternoon Miss Ada Clegg, the contralto of the Church of the Messiah, accompanied by a gentleman, called upon Prosecuting Attorney Claiborne at his office in the Four Courts building, and complained that she had been much annoyed by a man who persisted in writing her love letters. Miss Clegg and her escort were referred to Chief of Police Campbell, Mr. Claiborne being powerless to do anything in the matter, as it did not come under the jurisdiction of the Courts. Detective Freese was given a description of the offender and arrested him at the Geyer House, Ninth and Market streets the same evening. He gave the name of August W. Ritzdorf, which corresponds with the signature to the letters. He was locked up. Ritzdorf admits having written a number of letters to Miss Clegg, and also pleads guilty of being enamored of her. He says his attention was first attracted to her about three years ago, when he heard her sing in the Church of the Messiah choir. He sometimes met and accosted her with "good evening," etc. Ritzdorf admits that he received no reply to any of his letters, and attempted to visit Miss Clegg at her home, but was prevented by her father who said that he would have to be introduced by some acquaintance of the family. Ritzdorf pulled out a number of letters of recommendation, but Mr. Clegg refused to accept them as a substitution for a formal introduction. The young man says he sent the songstress a brief note Friday, stating that he was about to leave the city and asking if it would be advisable to approach her father again.

Yesterday Chief Campbell notified Health Commissioner Francis of the arrest and asked that a physician examine Ritzdorf. The examination was made, but the medical expert declined to issue a certificate that the young man was insane. He was released, as no charge could be preferred against him."

Jones—Now do you understand?  
Smith—Les see—Oh yes, you're Ritzdorf and you're going to bring suit for false imprisonment.

Jones—How can I be Ritzdorf, since I am Jones?  
Smith—Well, Ritzdorf and Jones are kind of *idem sonans*!

Jones—*Idem sonans*? What's that?

Smith—That's what the lawyers say when they mean "all the same in Dutch." But, tell me, do you think Jones—I mean Ritzdorf, was insane?

Jones—That depends all upon the looks of the young lady—if she's cross-eyed and red-headed, I think he was insane, if not then he might be as sane as either of us.

Smith—I think he was insane anyhow!

Jones—Why so?

Smith—Any man who will write to a St. Louis girl: "I embrace you affectionately" or "Accept the kisses I give you" or "I press you to my heart" or anything of that sort is insane. If he were not, he'd know that our girls are practical and like the genuine article and don't want to have a fellow fooling around with imaginary moonshine.

Jones—You're right; Ritzdorf did not go about it like a sane man!

Smith—What has all that to do with our becoming independently rich?

Jones—Don't talk so much and I'll tell you. Here's my plan in a nutshell. We organize a society for the protection of female singers in general and *contraltos* in particular; a benevolent society. Every choir has its female singers that need protection from insane men who write or might write them letters, etc., etc. There are at least two hundred and fifty thousand choirs in the United States that will furnish at least one million helpless females for us to protect. All the churches will feel interested in our noble work and will take up collections for us. At a low estimate we shall receive five million dollars yearly. Now "do you tumble?"

Smith—Nary a tumble yet!  
Jones—Well, you are stupid! We make you president of the association with a salary of ten thousand dollars a year?

Smith—Oh, I see; but what about you?

Jones—We make me secretary and treasurer with a salary of say nine thousand a year—and we're fixed.

Smith—I'd rather be treasurer myself.

Jones—Now, that's out of the question; I propose to handle the cash myself. I'm going to talk to Dr. Snyder and I guess he'll take up a collection in the Church of Messiah next Sunday—that will start the ball rolling and keep us afloat awhile!

Smith—I begin to think you are a genius!

NEW ENGLAND

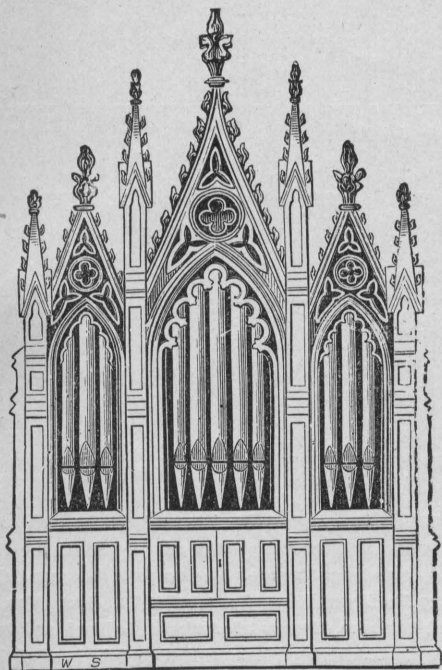
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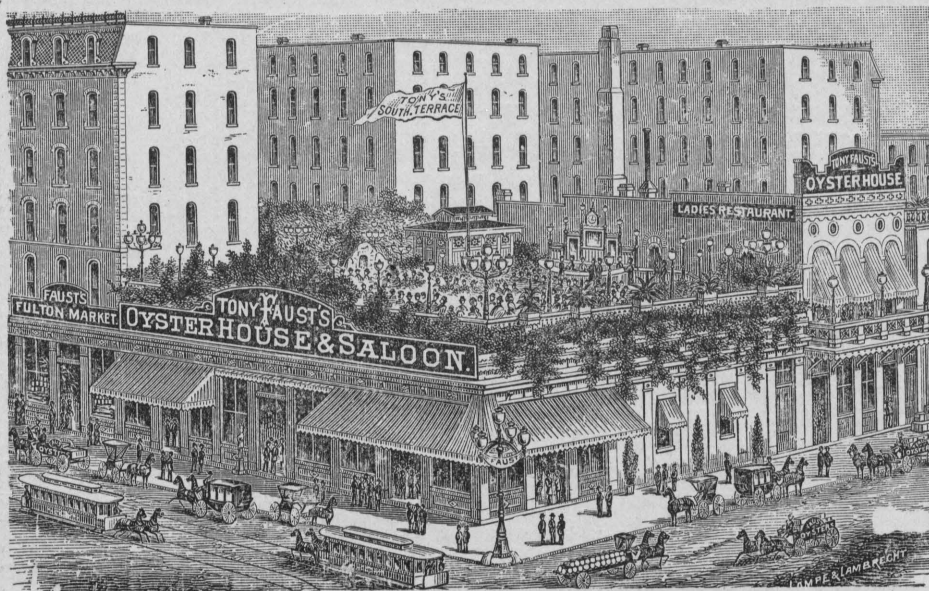
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